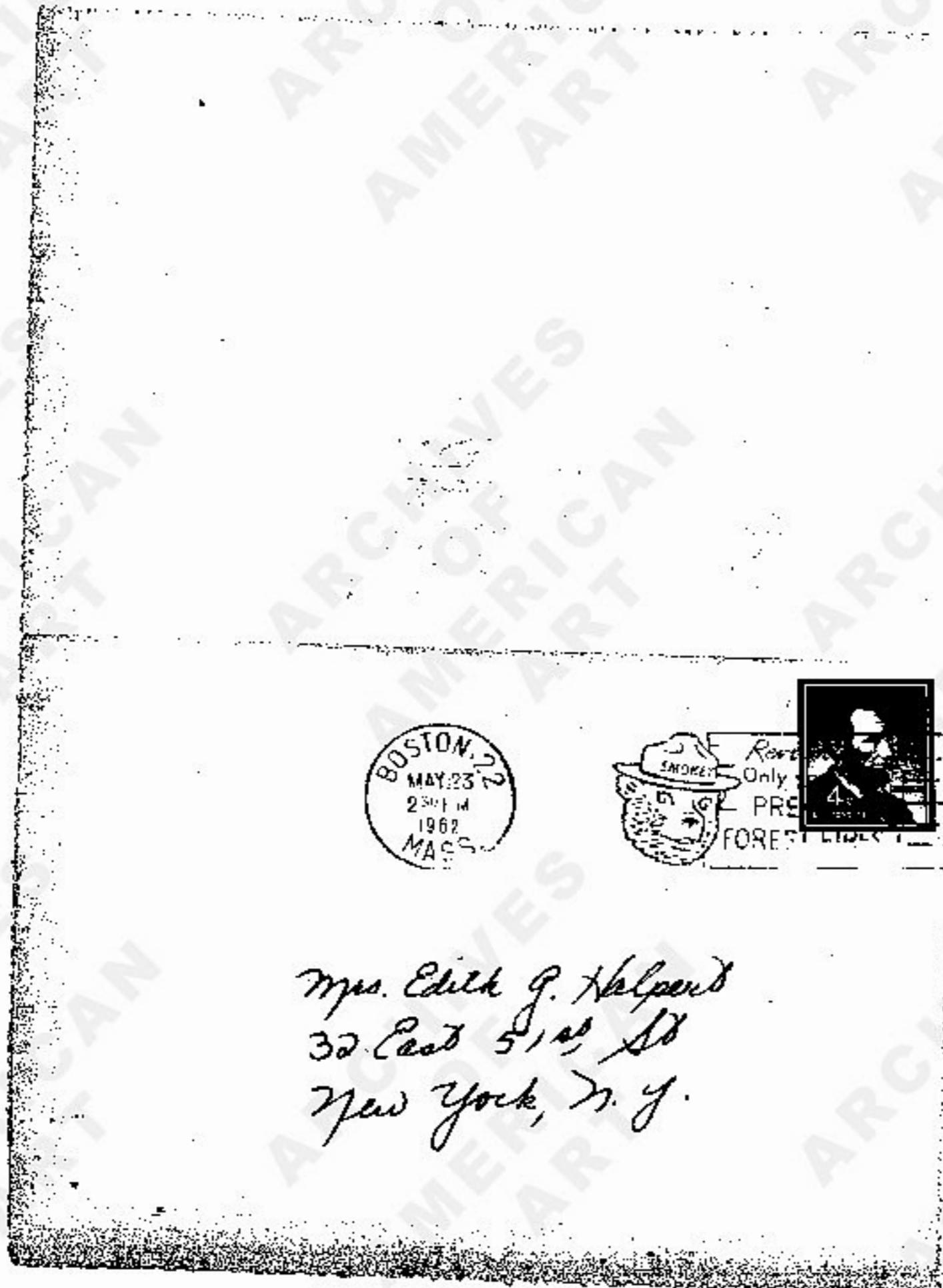


Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.



Not to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
via both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 29, 1962

Mr. A. Kalman
Crane Kalman Gallery
178 Brompton Road
London, S. W. 3, England

Dear Mr. Kalman:

As you requested we shipped the John Marin painting to you via Badsworth,
who attended to the packing, through the brokerage firm Keating follow-
ing your request to have the shipment sent via Seaboard and World Air-
lines to your transport agent.

When your catalogue is published, would you be good enough to send two
copies to us, one for our record and one for John Marin, Jr., who is
connected with the gallery.

I hope the show is a great success.

Sincerely yours,

EGR:dcw

PS

Dapper Fry

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prentice-Hall, Inc.

Englewood Cliffs, N.J.

EXECUTIVE OFFICES

WINDSOR 7-1000
AREA CODE 201

May 28, 1962

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I talked to Mr. Ben Shahn today by telephone and he gave us permission to reproduce his drawing "Children of the Streets" in our college sociology textbook by Rosenberg and Bensman, ^{You} which is to be published in 1963. Mr. Shahn said that would let me know about the fee, and also about limitations on reproduction rights for revisions of the book.

Would you be able to supply us with a glossy 8 x 10 photograph of the drawing?

I'm enclosing a carbon copy of this letter for your convenience in replying.

Sincerely yours,

Nancy O'Donohue

Nancy O'Donohue, Editor
Project Planning Dept.

/enc.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

May 21, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The exhibition, THE SHAKERS: THEIR ARTS AND CRAFTS, closed yesterday and the drawing you so generously lent to us is being packed for return to you. Our Registrar has notified or will notify you when to expect it.

It is now my pleasant duty to express to you the deep thanks of the Museum's Board of Trustees, Board of Governors and staff for your gracious help in making the exhibition possible and so successful. We estimate that some 31,460 visitors saw the exhibition. The comments we received were most enthusiastic and appreciative. I believe that the charming simplicity of the Shaker designs was a revelation to many and I am sure that many of our designers have been duly impressed.

I can assure you that every care will be taken to return your loan in perfect condition.

With kindest regards and renewed thanks for your kindness,

Sincerely yours,

HENRI MARCEAU
Director

job

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May 9, 1962

Mrs G. M. Heffner
235 W. Greenwich Street
Reading, Pennsylvania

Dear Mr. Heffner:

Thank you for writing about the watercolor
of a boy.

Would you be good enough to send it on
approval.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1962

Mrs. Lawrence K. Miller, President
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I assume that the Federal Storage and Warehouse Co. of 62nd and Locust Street, Philadelphia has picked up the Shaker furniture owned by Mr. and Mrs. Sheeler for delivery to Hancock. Miss Gertrude Toomey, the registrar, recommended this company enthusiastically.

I am now enclosing an itemized list which I hope is correct in detail. I tried to assign the catalogue numbers as they appeared in the Philadelphia Museum bulletin and there may be some confusion about the tables, all of which have similar descriptions in the original appraisals, all of which have fifteen items in all. For the time being sell. In any event there are fifteen items in all. For the time being can you place insurance on all of this material for the sum of \$7500. as a unit? I am asking Mrs. Gretchen Sharp of South Salem, New York to give me a correct appraisal based on seeing the actual objects, as in her previous figures she made it very clear that the photographs on which she based the appraisal were most inadequate and she would have to see the objects before she could make it correct.

I am actually going out to Newtown this coming Sunday and will set aside the artifacts which I want to present to the museum and we can set up a date subsequently for the pickup.

I think I mentioned to you that Mr. Sweeney of Winterthur was interested in three of the items and that subsequently Mrs. John D. Rockefeller III expressed a special interest in number 23. I mentioned that you wanted to keep the collection intact for the exhibition and that Sheeler had expressed a desire to retain it as a single unit. I still hope that something can be arranged for Hancock to own it as that is where it belongs and it will give Sheeler great pleasure to have the furniture go home to roost. Also I will finally have a deep sigh of relief as I have spent more time in connection with this one project than with anything I have ever undertaken heretofore.

Will you be good enough to send a receipt to Mr. Sheeler and a copy to me when the van load arrives? Thank you for your very kind cooperation.

Sincerely yours,

EDR:gs enclosure

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May 18, 1962

Theodore D. Teussig
120 Wall Street
New York 5, New York

Dear Mr. Teussig:

Will you please add the following paintings to our policy:

Arthur Dove collage PORTRAIT OF ALFRED STERLITZ \$7,000.

Charles Sheeler conte crayon SELF-PORTRAIT 5,000.

The paintings should be insured for about 4 weeks from the date of this letter.

Many thanks,

Sincerely yours,

Irene Gruber

Ag

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HINLOCK 1-3040

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

May 15, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Enclosed is our Lender's Form covering the work which we
are borrowing from your gallery for our SECA exhibition
which opens here on May 24.

As there is very little time before the exhibition opens,
we would appreciate it if you would complete the form and
return it to us immediately.

Thank you very much.

Sincerely,

Katherine Baker

Katherine Baker
Administrator

KB:ch

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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May 28, 1962

Mrs. Nathaly C. Baum
The Downtown Gallery
35 East 51st Street
New York 22, New York

Dear Mrs. Baum:

We are happy to send you an extra copy of the Brussels catalog of the BEN SHAHN exhibition and two of the Amsterdam showing. Neither the Galleria Nazionale in Rome nor the Albertina in Vienna have sent us copies of their catalogs. However, we have requested that both places forward copies to the lenders, and you should be receiving them in the not-too-distant future.

With Best wishes,

Sincerely,



Richard Palmer
Executive Assistant
Department of Circulating
Exhibitions

Enclosures

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May 12, 1962

Dear Edith:

When I was in New York recently with my son, I spoke to you about a trip to Russia planned by some friends of mine, Mr. and Mrs. James R. Miller and their four children, of 1019 E. Belmont Place, Seattle. Jim and Fran Miller are very attractive and interesting people who have a deep appreciation for art, because art is important in their lives. They also are serious about their trip to Russia, because they believe that whether we like it or not Russia is an important country, and they want their children to make this trip as part of their education. The children are 12 to 19 years of age.

However, the Millers realize that their visit to Russia will be essentially controlled and arranged by Intourist, and they have no contacts in Russia or elsewhere which may be of benefit to them on their trip. Because of your personal knowledge of the country, I thought perhaps you might have some suggestions on what they should try to do or see that would be appreciated by the type of person who normally is not of the organized tour party category. When I spoke to you about the Millers, you asked me to remind you by a letter, and you would try to give them some ideas which you felt would be interesting for them. If you could do this, it would be greatly appreciated. The Millers expect to leave about June 1, and will not be stopping in New York, but will fly to Montreal.

Jim Miller is in the advertising business in Seattle, and, unfortunately, does not belong to any labor or art union which, as you suggested, would be of benefit to him in Russia.

Thanks very much for any suggestions you may have, and it was very pleasant to see you again.

Sincerely,

John Denman
14845 S. E. 55th St.
Bellevue, Washington

A handwritten signature in cursive script, appearing to read "John Denman".

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REPLY TO BE ADDRESSED TO
PURCHASING DEPARTMENT

University of Toronto
TORONTO 5, CANADA

22nd May, 1962.

The Downtown Gallery
32 East 51 Street,
New York, N.Y.
U.S.A.

Gentlemen:

Enclosed please find our money order for the amount of \$6.00 in payment of the following account.

February 19, 1962 Freight Charges Our No. 2379 \$6.00

Kindly receipt the account and return it to us at this office in the enclosed envelope.

Yours truly,

E. Haffner
Assistant Customs Clerk
University of Toronto.

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in the before
Mrs. Louis Weinberg Jr.
745 Edgewood Road
Highland Park, Illinois

Dinner
14000)

PN
✓ 1000

Dear Mrs. Halpert:

Our insurance company has requested a written appraisal of value of the Georgia O'Keeffe painting, Green ~~and~~ Gray Abstraction 1931. I would greatly appreciate it if you would send it to me.

Stopped in at Leo Gartmann's apartment last week and thoroughly enjoyed his collection, for which he gives you great credit.

Hop you have a nice summer.

Sincerely,

Jane Weinberg

May 17/62

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 17, 1962

Miss Doris White
532 North 64th Street
Wauwatosa 13, Wisconsin

Dear Miss White:

Thank you for your letter and the enclosed slides.

Some time ago this gallery made the decision to limit itself to the work of the artists on its permanent roster (whose names are printed below). Consequently we might suggest that you communicate the younger among the more than three hundred galleries in New York who would be in a much better position to discuss your work with you.

Sincerely yours,

Oratia Snider

encl: 20 slides

cc: Mrs. Edith Halpert,
Downtown Gallery
New York

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May 29, 1962

Dear Mr. Sheeler,

Your lovely Shaker furniture arrived in fine condition from Philadelphia three days ago and we have insured it as suggested by Mrs. Halpert. I had previously seen it at the Exhibition where it was beautifully arranged and where it showed off to such good advantage.

We are delighted to have the furniture at Hancock where so much of it originated and I know it will be admired and appreciated by many people this summer. At present we are showing it in the large meeting room in the brick dwelling and it makes a stunning exhibition. I wonder if you bought each piece from the Shakers here at Hancock and which of them were your particular friends.

As you know the last of the Shakers left Hancock in October 1960 when Shaker Community, Inc. purchased the 932 acres and 18 buildings. Eldress Emma King of Canterbury and Eldress Gertrude Soule of Sabbath-day Lake come to visit us often and are always so interested in what we are doing. Their information and suggestions have been most valuable as you can imagine. At present we have the Sister's and the Brethrens Shops open showing the seed, herb and weaving industries, broom making, cobblers shop and clock making. In the Brick Dwelling beside the living and gathering rooms, there are a schoolroom, nurse shop, retiring rooms and a deaconess sewing room.

This is all fascinating and a lot of work but well worth while.

With kindest regards,

Sincerely yours,

Lawrence E. Miller
Mrs. Lawrence E. Miller
President

abm/ec

Mr. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, NY

SCHOLASTIC MAGAZINES

33 West 43rd Street, New York 36, N. Y., Oxford 5-1720

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

NewsTime, Scholastic's weekly classroom periodical for fifth and sixth grade, will present a monthly series on "Living American Artists" during the 1962-63 school year. The series will have nine parts, and our present tentative plans include: Painter--Ben Shahn; Sculptor--Jose de Creeft; Conductor--Thomas Schippers; Musician--Rudolph Serkin; Actress--Julie Harris; Dancer--Maria Tallchief; Photographer--Edward Steichen; Architect--Minoru Yamasaki; Director--Arthur Penn. We shall use an interview format, and illustrations will vary to attain maximum appropriateness for each artist.

It is in connection with Ben Shahn that I am writing to you. We should like to set up an interview with Mr. Shahn, lasting about half an hour, during which I would ask him questions especially designed to elicit information and observations of particular interest to children in the 10-12 age bracket: When did you begin to paint? How has your painting changed during your career? What do you hope to convey in your paintings? What should a person who is interested in painting do? When is a good age to begin painting instruction? What personal qualities are likely to produce a good painter? a sensitive observer? What were you doing at age 10-12? What has been, to date, the most satisfying experience of your artistic career? What were the principal obstacles in your career? the principal incentives? the greatest encouragement?

Illustration of the article might include a photograph of Mr. Shahn at work, of one or more of Mr. Shahn's paintings, a portrait of Mr. Shahn, a snapshot of Mr. Shahn and the interviewer. If your gallery, or Mr. Shahn himself, has a publicity photographer who is sensitive to your needs and publicity genre, we should, of course, be grateful for his services. However, if Mr. Shahn is willing, we could bring our own photographer.

We have undertaken this series because we at Scholastic are most interested in presenting to our readers the aesthetic insights, the problems, the triumphs of being an artist in America. We present a great deal of educational material, and we do have a special scientific series, but we are concerned that the recent emphasis on technology shall not overshadow interest and fulfillment in the arts. And we feel that the artists themselves will welcome an opportunity to speak directly to the children of America.

The enclosed issues of NewsTime illustrate our treatment of an interview (February 28, page 16--Charles G. Knudsen) and of art (April 25, page 7--"Art Treasures of Old China"). On page 6 of the April 25 issue you will find an article in this year's special series on American Patriots.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

18 May 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St
New York, N.Y.

Dear Edith:

I'd have written sooner but for the sudden death of my father and another two weeks away from the Museum almost as soon as I had returned from seeing you.

The prospect of a major exhibition of selections from your collection has been a sustaining thought, and those of the staff and trustees whom I've told share my enthusiasm. Now it remains to select a time convenient to you, and details of arrangements can fall in line from there. Any time from June through October, 1963, could be managed from our end. If it would be possible for you, a five or six week period in September-October would be best - a rousing start for the season and a stimulus for the large art student body at the University.

As to content: the number of items in the Corcoran showing of 1960 would do well here, or a maximum of 90 items for hanging and ten pieces of sculpture. That is exclusive of the folk art material, which offers an installation problem in terms of gallery space. One solution might be to set aside one of our attractive smaller galleries on the second floor for this; in fact, an adjoining gallery contains our permanent collection of primitive African, Oceanic and Pre-Columbian material.* But you might not want to have the two selections of your collection so separated, in which case we'll have to seek another arrangement.

The main thing now is to seal the deal and set a date as soon as possible. Remember, too, I want to show you off, trusting you'll agree to do one of your stimulating lectures. As I mentioned, a catalogue is also in order, of course.

Keep the dukes up; I'm rooting for you. It was great fun being with you.

Best greetings,

J.W.F.
James W. Foster, Jr.
Director

* If you get the connection

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STEWART / RICKARD GALLERY

108 Nacogdoches Street San Antonio 5, Texas

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May 21, 1962

Irene Gruber
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Gruber:

This is to acknowledge your letter to us of May 18th.

According to our records the Ben Shahn serigraph "Lute and Molecules" listed on your invoice #6634 was returned to you on March 6, 1962. The edition of "Lute and Molecules" which the gallery has purchased was shown on your invoice #6590, dated October 9, 1961 (copy enclosed) as \$90.00 less 10%.

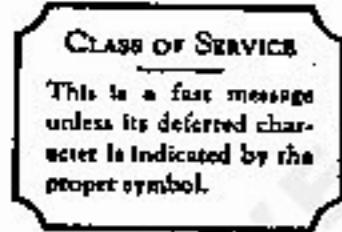
Please notify us of the safe arrival of the Shahn drawing "Freud".

Sincerely yours,

Maxine Rickard

Maxine Rickard

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

8F-1201 (4-80)

SYMBOLS	
D	Day Letter
NL	Night Letter
LT	International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA094 MA209

M IAA042 PD AB IOWA CITY IOWA 10 1158A CST

EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST NYK

SHOW WILL BE PICKED UP NEW YORK MAY 17 OR 18. IF YOU WANT US
TO CARRY INSURANCE INTRANSIT, WHICH GLAD TO DO, SEND AMOUNT
FOR PAINTINGS LISTED MY LETTER APRIL 30

FRANK SEIBERLING ART DEPARTMENT STATE UNIVERSITY OF IOWA.

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II

Everyone at the museum asked to be remembered to you. We all hope you decide to visit Sarasota again.

If there is any further information you require, or the names of people who can vouch for us, we are at your service.

Sincerely yours,

St. Armands Gallery

Murray Lebwohl
Murray Lebwohl

ML/r

Mrs. Edith Gregor Halpert

2

Mr. Jacobs has a personal property floater and, if he does, what the provisions of his policy are — I hesitate to give advice or make additional comments. My experience is, however, that these situations wind up in a controversy between insurance companies: in this case, yours and his. In the circumstances, my advice is do not addle your paddle unnecessarily and keep the potential customer happy. Send me your insurance policy and let me advise you whether you are covered. If you are, let your insurance company battle it out with Mr. Jacobs. If you are not covered, we can then find out if Mr. Jacobs is covered.

With all good wishes.

Sincerely,

Edith Gregor Halpert

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may be published 50 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicott 2-5514

Conservation of Paintings

May 29, 1962

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
REPORT ON DAMAGED PAINTING FOR INSURANCE CLAIM

STUART DAVIS - "Anyside", oil on pre-primed canvas, 26" x
42", dated 1961.

Painting examined at the Downtown Gallery
during April, 1962, and report on suggested
restoration submitted. If painting is sent
to me for restoration, cost of preparing
report may be deducted from restoration charge.

.....
Preparation of report - \$25.00

.....
FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 21, 1962

Mr. Arnold Fanck
Trigram Press
125 Avenue de Maine
Paris, France

Dear Mr. Fanck:

I have been writing to you steadily since August 4,
1961 - all this in relation to the Ben Shahn MAGAZINE
and ECCLESIASTICS. Don't you think I deserve the
courtesy of a reply?

The only reason I am following through is that I feel
responsible, both to the artist and to the collectors
who have helped to establish his reputation through
purchases over these many years, and want to advise
them about the prospects of obtaining copies of these
publications. Please refer to my previous correspondence
for further details.

I look forward to hearing from you, at last.

Sincerely yours,

RGH:jw

cc: Ben Shahn

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 21, '62.

MUSEUM OF ART OF OGUNQUIT
SHORE ROAD
OGUNQUIT, MAINE

Dear Edith —

We would like to borrow for
our summer show, six paintings
by the following artists. Pick-up
in New York City will be on
Tuesday, June 12. Loans will be
delivered in New York on Sept. 12.

Kuniyoshi

✓ Shahn

✓ Weber

~~Soutine~~

✓ Demuth

✓ O'Keeffe

~~Shahn~~

"Face Intangible"
By Mark Tobey was
very badly damaged in
shipment back from Europe.

Yours — Henry Steele

Copy for Mr. Breiner

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C
O
P
Y

U.S. Appraiser of Merchandise
Attention: A. I. Denny
201 Varick Street
New York 14, New York

Gentlemen:

We seem to be getting into a state of utter confusion about this shipment. As I explained originally the Japanese edition was printed in Japan with the foreword copy taken from a catalogue published for the Whitney Museum of American Art by Macmillan Company, New York, in 1948. The additional text was prepared in Japan together with the translation and a great many reproductions were originated in Japan as well. This includes both the color plates and the black and whites, exceeding the Whitney catalogue by probably forty. The Whitney catalogue was published at \$2.50. Since we have none of the Japanese edition here I have no way of ascertaining the current retail price, and cannot estimate one until I know how many more huge charges will be made to us for freight, duty, cartage, handling charges, etc. which to date amount to \$98.90.

If I can furnish any additional information I will be glad to do so, but I would like to get this matter settled shortly.

Sincerely yours,

ECH:gs

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May 24, 1962

Mr. Max Izenburgh
Acting Assistant Secretary for
Educational and Cultural Affairs
Department of State
Washington, D. C.

Dear Mr. Izenburgh:

Shortly after our conversation we held a special session at the gallery and I am sending you a list of the paintings and drawings selected by Messrs. René d'Harnoncourt and John Bear who went over the material most carefully and selected what they considered the top examples in the collection available at the present time.

As I mentioned during our conversation I was under the impression that the entire project had been dropped and therefore agreed to lend a number of paintings of the same caliber to the State University of Iowa where a very important exhibition will be current during June, July and August as part of their summer festival. The selection made yesterday included forty-five items of which only thirty will be sent as a number of these are quite sizable. The others will be replacements when the Corcoran Gallery will require the examples they had selected for an exhibition at the museum.

As soon as I obtain the appraisal figures from other dealers who represent some of the artists included in your group I will send you a detailed list so that insurance may be taken care of at your end and arrangements for transportation can be made. Incidentally if you like I would be willing to spend a day in Washington to help with the hanging arrangements, but would naturally require advance notice so that I could make the time available.

By the way both gentlemen also mentioned independently that no single painting or paintings may be removed because of any comments, but have to remain intact until substitutions are made when the Corcoran requires the material for the show.

You will receive the list within a week.

Sincerely yours,

BOM:sg

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MEYER FRIEDMAN, M.D.
RAY H. ROSENMAN, M.D.
2245 POST STREET
SAN FRANCISCO 15
WEST 4-8677

May 28, 1962

Mr. John Marin
c/o Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

A few weeks ago my daughter and I came in to see some paintings and you were nice enough to show us several paintings by Charles Demuth, one of which I liked very much, and my daughter did, also. It was my intent to return to New York in the next 24 to 48 hours and make a final decision concerning this painting. But, as usual, I was unable to come back to New York, and so I was not able to see the Demuth again. I do want to tell you how sorry I am that I was not able to come back.

However, I am wondering whether you can send the photographs of the paintings you did show us of Demuth. I have lost my piece of notebook paper on which the title of the particular Demuth was written. As I remember, it had a lot of color in it and was a landscape or city scene. If you could send the photographs of the several that you may have shown me, as well as the price on the back of the photograph or a list of the prices, I believe that I could come to some decision about one of them and order it in this fashion. It is also quite possible that if the titles of the paintings were given I could recollect the title I particularly liked. Certainly, between titles and photographs I should be able to rediscover the one that I liked. I should certainly like to hear from you concerning this matter.

Sincerely yours,



Meyer Friedman, M.D.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS	
DL	= Day Letter
NL	= Night Letter
LT	= International Letter Telegram

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NM697 SYA899 MB680

1962 MAY 14 PM 9 40

M IAA113 LONG NL PD IOWA CITY IOWA 14

EDITH HALPERT

DOWN TOWN GALLERY 32 EAST 51 ST NYK

OUR VAN, WILLIAM BENSON IN CHARGE SHOULD ARRIVE FOR PICKUP THURSDAY MAY 17TH. YOUR LIST WITH INSURANCE VALUATIONS RECEIVED.

ALL WORKS NOW INSURED PORTAL TO PORTAL AND DURING EXHIBITION AT YOUR VALUATIONS PLUS THOSE REQUESTED BY BLOEDEL AND EVANS.

PLEASE NOTE YOUR INSURANCE LIST DID NOT INCLUDE WEBER'S NEW

YORK 1912 AND WEBER'S ~~INTERIOR WITH FIGURES~~ 1914 AS REQUESTED MY LETTER OF APRIL 30 AND WHICH ARE LISTED IN OUR CATALOGUE. WOULD VERY MUCH LIKE TO INCLUDE THESE PAINTINGS. SINCE HAVE NO INSURANCE FIGURE ON THEM AM INSURING EACH AT TEN THOUSAND DOLLARS SAME FOR LOWENTHAL'S RUSSIAN BALLET. WROTE LOWENTHAL APRIL 30 IN CARE DOWN TOWN GALLERY BUT NO REPLY AS YET. SINCE DO NOT HAVE THEIR ADDRESS APPRECIATE YOUR CONTACTING THEM CONFIRMING

CLASS OF SERVICE
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MIAA113 2-

1962 MAY 14 PM 9 40

RELEASE OF PICTURE AND AMOUNT INSURANCE DESIRED. SUBSTITUTION OF DEMUTH TREES FOR CABARET INTERIOR IS OKAY BUT HOPE TO AVOID OTHER CHANGES ON ACCOUNT OF ERRORS IN CATALOGUE. MANY THANKS AGAIN FRANK

17 1912 1914 30.

State University of Iowa

STONY POINT FOLK ART GALLERY

EARLY AMERICAN
WEATHERVANES
SHIP CARVINGS
TRADE SIGNS
POTTERY
DECROYS

STONY POINT, N.Y.
Stony Point 6-2008 or 2826

May 19, 1962

Memo: Edith Halpert

Names you agreed to contact for loan items for the Exhibition.

Ima Hogg
Seymour Knox
Nelson Gallery, St. Louis
Duncan Phillips Collection
Miss Coffey, Newark Museum

Per request.



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MJM

Weissberger & Frosch
Counselors at Law
120 East 56th Street
New York 22, New York

Plaza 8-0800

Cable: Arnwiclaw N.Y.

May 25, 1962

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

For my insurance I require the enclosed four bills
to be receipted as paid in full. May I impose upon
you to do so and return to me in the stamped and
addressed envelope I am enclosing for your convenience.

I have been so busy recently that I just do not get the
time to go to galleries, and I do miss seeing you. I
hope I can have the time to drop in before I go off
to Europe.

Warm regards.

Cordially yours,

A. Weissberger
L. Arnold Weissberger

LAW:agg
encl.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

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May 24, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your help in connection with the Shaker furniture owned by Mr. and Mrs. Charles Sheeler. It was collected today by the Federal Storage and Warehouse Company for delivery to the Shaker Community, Inc. in Hancock and I have telephoned Mrs. Miller to let her know when to expect it.

The Inspirational Drawing which you so kindly lent has been shipped to you via express. We trust it will arrive safely. After you have received it, would you kindly sign and return the enclosed receipt.

With many thanks again,

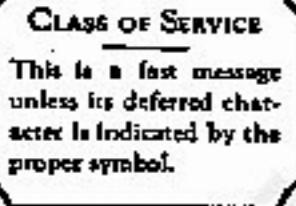
Sincerely yours,

Gertrude Toomey

Gertrude Toomey
Registrar

enclosure

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WESTERN UNION

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SF-1201 (4-60)



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PFA131 PF-NE054

192 MAY 18 PM 4 26

(O BHA168) DH BEVERLY HILLS CALIF 18

DOWN TOWN GALLERY

TRY 32 EAST 51 ST NYK/

YOUR TELEGRAM TO ANDRE PREVIN 120 EL CAMINO BEVERLY HILLS CALIF

IS NOW DELIVERED 1004A PDT

WESTERN UNION TELE CO.

K

D. W. P.

PCV

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May 28, 1962

Mrs. Mariel B. Christianson, Director
The Arkansas Arts Center
Little Rock, Arkansas

Dear Mrs. Christianson:

Thank you so much for sending me a copy of the catalogue you edited in connection with the James A. Michener collection of 20th century American paintings. Naturally I was pleased to find that three of the nine reproductions were of paintings purchased by Mr. Michener from this gallery. I was also impressed with your foreword, but would like to make a slight correction in connection with one statement. I am referring to your reference in connection with Davis, Dove and Marin which suggests that they "responded more completely to the European influences."

Apropos I am enclosing a catalogue of an exhibition held here very recently. You will note that in the case of Dove and Marin specifically, to say nothing of many of the others, they antedated the European directions by a number of years. For instance the Marin reproduced is dated 1903 and according to many of the visitors including specialists in the field, Marin anticipated the abstract expressionist movement by many, many years; the same is true of the 1910 ABSTRACTION #2 by Arthur Dove.

If you would like I can send you clippings in connection with the show which created a tremendous furor in the art world and resulted in invitations from eighteen museums for the exhibition in toto. In many instances the paintings had not been shown previously and therefore the exhibition came as a complete surprise to many members of the art world whose frame of reference could not possibly have gone back that far. In any event I thought you would be interested.

And I do hope that when you are in New York you will come in to say hello. It has been a long time since I have had the pleasure of seeing you.

Sincerely yours,

KUNIS
enclosure

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE IAdams 7-3191

May 9, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is just a note to say how much we appreciated your coming to the Antiques Forum and giving us such an excellent talk. While our audience was disappointingly small, I think we set a standard of quality which will stand us in good stead the next time we have a forum.

Many thanks and all good wishes.

Very sincerely yours,

Charlie
by E.J.
C. G. Cunningham
Director

CCC:eg

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F
May 21, 1962

Mr. Hayward Cutting
57 Lakeside Avenue
Cambridge, Massachusetts

Dear Mr. Cutting:

Now that our summer vacation is in the offing, I am trying to get all my affairs relating to the gallery business settled and tucked away so that I no longer have to consider them until we reopen after Labor Day and resume our labors.

Would you be good enough to refer to my letter of April 19th, which dealt with the Shaefer painting? His situation is worsening constantly and I am eager to add to his meager income.

I hope you and Mrs. Cutting will be in to see the show that opens this week, to be on through June 15th. You will find some very exciting old and new friends on the walls. A good many of the paintings have never been shown, and even those that are well known today take on a different atmosphere within the new context.

I look forward to your visit.

Best regards,

Bob Jr.

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Alphonse
May 26, 1962

Mrs. Louis Weinberg, Jr.
745 Edgewood Road
Highland Park, Illinois

Dear Mrs. Weinberg:

As you requested I am glad to give you what I consider the valuation for insurance purposes of the painting listed below.

Georgia O'Keeffe GREEN GRAY ABSTRACTION \$ 4,000.
1931 36 x 26"

Sincerely yours,

W.H.S.

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 10, 1962

Mr. Max Wilk
719 N. Elm
Beverly Hills, California

Dear Mr. Wilk:

On March 23rd you took for consideration a watercolor
by Arthur Dove, entitled, ABSTRACTION III, and paid a
deposit on it.

Would you be good enough to let me know whether any
decision has been made regarding this painting?

Thank you for your attention.

Sincerely yours,

MH:js

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AFK

Carl W. Haffenreffer
Elmwood Station
Providence 7, Rhode Island

22 May 1962

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Madam:

Thank you for sending me the photograph of the eagle with your letter of 21 May.

This is not the type eagle for which I am looking. I would like one that would lay flat against the side of the building, similar to that on the enclosed leaflet. As previously stated, I would like a 3-1/2'-4' minimum wing spread.

I am returning your photograph herewith.

Yours very truly,

Carl W. Haffenreffer

CWH:MN
Enclosures

JF
May 28, 1962

Mr. Douglas Mackay, Director
Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Douglass:

I hate to be a bore, but the time has come when I have to make specific plans in connection with "American Abstract Paintings 1903-1923" for the early part of the fall season. We are closing shortly for the summer months and I am very eager to get all my commitments in good shape so that I can devote July and August to reading and reading plus a few cocktail parties in the vicinity. Will you therefore please let me know when and what you desire for the exhibition that we had discussed. Among other requests the Corcoran Gallery wishes to have an exhibition of the paintings I have promised for their collection and I had word from Santa Barbara which wants the latter exhibition as well and which as you know includes a good many of the paintings shown in the abstract exhibition. Thus I am trying to get my schedules completely worked out and of course want to keep my promise to send the material to you in October. This will obviate the Corcoran show and I would like to advise them accordingly or to the contrary based on your wishes in the matter.

At the moment we are having great fun with our exhibition of "The Figure" in American Art. A checklist is enclosed listing the items in this show.

May I hear from you shortly? My very best regards.

Sincerely yours,

Willard
enclosure

May 21, 1962

Mr. John Deems
1404½ S. E., 55th Street
Bellevue, Washington

Dear John:

It was good to hear from you and if I did not tell you this before, I was delighted to see you and to meet your son - at last.

During the past few weeks - and I imagine you had noticed it during your visit - I have not been up to snuff, and am getting progressively worse. As a matter of fact, the gallery is now closed on Saturdays to give me some time to rest and to prepare myself for whatever attention I will need. There is nothing serious, but the doctors are distressed and, fortunately, collectively consider it as a case of utter fatigue.

I will do my best to dig up some of the papers and, as I originally promised, will offer some suggestions to the Millers, who I hope will bear with me if I don't come through with a complete itinerary.

I hope you are enjoying the fair and are getting thoroughly cultured.

My best to you and the family.

Sincerely,

John J. Morris

KK

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May 28, 1962

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

As usual it was very good to hear from you.

Indeed I shall be very happy to lend the two paintings for your exhibition.

As soon as I can obtain photographs from Baker's successor I will send these on to you so that you may become acquainted with our Mr. and Mrs. Franklin Pearce. Incidentally would you let me know the exact dates of your show so that I may either relax during the summer or get the material ready for you before we close on June 29th for a two months vacation - thank heavens!

I too enjoyed the evening with Mitch and Sandberg. It was fun seeing Mitch and fascinating to get the firsthand reports about the Seattle Fair and some of the internal manipulations. In this art world of ours we may not make much money but we sure have a lot of fun particularly if we maintain a sense of humor. Best-as-can-be

Best regards,

Sincerely yours,

Bonnie

THE UNIVERSITY OF NEBRASKA
LINCOLN 6, NEBRASKA

ART GALLERIES
209 MORRILL HALL

May 22, 1962

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York 22, New York

Dear Mrs. Halpert:

Mr. Geske has asked me to let you know that Jacob Epstein's CHRISTUS was shipped to you air freight on Monday, May 14. The other paintings and sculptures were shipped on May 16 and will be distributed by Berkeley Express.

On behalf of the Art Galleries, the Nebraska Art Association and the Lincoln Council of Churches, May I express their appreciation for the loan of these paintings and sculptures.

Sincerely yours,

Dianne Kopines
Dianne Kopines
Secretary to Mr. Geske

dk

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May 22, 1962

Mr. Waldo Rasmussen, Associate Director
International Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Rasmussen:

Thank you for sending us the catalogues of the Shahn exhibition published by the Stedelijk Museum and the Palais des Beaux-Arts in Brussels. Have any of the other museums on the circuit published their own catalogues? If so, may we have several copies of each, as well as some extras of the two mentioned above.

With many thanks for your courtesy,

Sincerely yours,

Mrs. Nathaly G. Baum

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purchaser is living, it can be assumed that the information
will be established 60 years after the date of sale.

Apprec

May 28, 1962

Oerhard D. Straus, M.D.
606 West Wisconsin Avenue
Milwaukee 3, Wisconsin

Dear Dr. Straus:

At your request I am glad to give you what I consider the
current valuation for insurance purposes of the paintings
listed below.

Yasuo Kuniyoshi	FOUR PEACHES oil 12x16"	\$ 3,000.
John Marin	DEER ISLE-STOBEDON, MAINE #10 1924 watercolor 15x19"	3,500.
Abraham Rattner	PILLAR OF FIRE 1957 oil 16x20"	2,200.

Sincerely yours,

E.O.H.:sg

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dkp

May 28, 1962

Mr. James S. Schwann
Post Office Box 727
Burlington, Iowa

Dear Mr. Schwann:

At your request I am indicating below what to the best of my knowledge are the current values of the two paintings by Max Weber.

FLOWERS 1943 26 x 21"	\$ 3,500.
EXOTIC DANCE 1940 30 x 40"	8,000.

Sincerely yours,

EDR:gs

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I met that day at your office. I seem to recall that you told me Sheller had only done two or three on the Shaker theme.

Many thanks for all your help and I do hope you are feeling better.

Kind regards,
Amy Lee Miller

May 29, 1962

Mr. James W. Foster, Jr.
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim,

I'm so sorry to have learned of your loss and hope that you have made
the adjustment.

I am very much flattered that you are considering an exhibition of my
collection which I expect to have augmented within the next few months
with a number of gifts from other dealers and private collectors.
There are quite a few gaps which have to be filled and I don't think
it necessary for me to make any further contributions to the hugh col-
lection I am presenting and I'm going out with a tin box for the addi-
tions. After all, if I am presenting (with no tax deduction) over 200
items, I feel that each of the dealers can come across with at least
one top number. One hundred items would really make a choice group;
but, of course, I can select a small number of folk art material for
your gallery adjoining the primitive African, Oceanic and Pre-Columbian
material. Yes, I do get the connection. Also, if you would like to
have me give a talk during the exhibition, this summer would be the
ideal time as I would not be harassed with all the work involved in
the gallery activity. Furthermore, it would be wonderful to see you
and Santa Barbara - smog or no smog.

It just occurred to me that if you are planning a catalogue it might
be wise to cooperate with the Corcoran Gallery which is scheduling a
show of the collection either September or early October of this year
because it best be divided especially in connection with the repro-
ductions. Let me know what you think about this and I will communi-
cate with Williams to ascertain which of the pictures he would like to
reproduce so that you might make a selection accordingly or so that he
might make whatever changes are necessary in this connection. I be-
lieve there are quite a few cuts including color plated too which might
be borrowed for the catalogue.

And so, my very best regards.

Sincerely yours,

John Adcock

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May 29, 1962

New York State Department of Labor
Post Office Box 860
General Post Office
New York 1, New York

Dear Sir:

As you requested, I am filling in the data in connection with Frank B. Getting, Jr.

I want to advise you that he was engaged on a temporary basis for a trial period of two weeks and that it was not established as a permanent job. Therefore, I wonder whether you intend to charge the unemployment payments to the gallery over the long period of months a permanent job involves. Won't you please let me know.

Sincerely yours,

RSH:dgs
enclosures

May 7-8th

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May 21, 1962

Mrs. Andre Provin
1456 Stone Canyon Road
Los Angeles, California

Daisy-Daisy:

Will you be a good girl and get me straightened out on a pretty important matter? Telegrams have been shooting back and forth between Mr. Ointer and the gallery, regarding the non-delivery of the Georgia O'Keeffe painting, and I am still trying to ascertain whether or not the painting finally reached. There must have been some confusion about your home address, which I now have, based on your recent letter.

We have had a continuity of temporary help, and I am in a state of utter confusion. Will you, therefore, please let me know whether the painting reached you or not? Please wire collect, as I am in a "tinsie". Nothing would disturb me more than the loss of this O'Keeffe.

Also, under separate cover I am sending you several photographs of Kuniyoshi drawings, as I am eager to know which of these you and Andre' had admired, particularly, as I would like to set it aside to tempt you with in the fall.

Very best regards,

Fondly,

MH:js

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May 20, 1962

New York State Department of Labor
500 Eighth Avenue
New York 18, New York

Attention: Miss Roslyn Radnor

Conglomerate:

My attention has just been called to your NOTICE OF HEARING in relation to Case No. 561-706-62. The date given is May 21st, at 1:45 P.M.

This is utterly impossible for me, as we are opening a new exhibition and it is imperative that I be present to meet the press members who come at various hours of the day, without specifying the time.

This notice had been left in our accountant's file and I was not aware of it until today (Sunday) when I was looking for some papers. I shall refer the matter to him immediately.

Sincerely yours,

Ron J.W.

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Dear Mrs. Halpert,

Thank you very much for your delightful talk. I am enclosing your check.

Sincerely,
Virginia Willard

May 25, 1962

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Doctor and Mrs Wetmore regret
that they are unable to attend
Mrs Nolpert's special preview of
American Abstractions 1903-1923,
and are looking forward to
a later viewing.

Sunday 18 Mar 62

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



Doctor and Mrs. Robert Jackson Wetmore

Sheeler

THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM
WINTERTHUR · DELAWARE

EDGAR P. RICHARDSON · DIRECTOR

May 24, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of May 17 with the suggestion about the Shaker furniture in the Sheelers' collection. Of the pieces on exhibition at the Philadelphia Museum, I think that Winterthur might be interested in Items 26, 53, and 97. I shall look forward to hearing from you when the appraisal has been arranged. Many thanks for considering our interest.

With all good wishes, I am

Sincerely yours,

John Sweeney
John Sweeney
Curator

new

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EASTERN WASHINGTON STATE HISTORICAL SOCIETY

CHENEY COWLES MEMORIAL MUSEUM
GRACE CAMPBELL MEMORIAL MUSEUM
W. 2316 FIRST AVENUE
SPOKANE 43, WASH.

May 25, 1962

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RICHARD G. CONN
Museum Director

EX-OFFICIO:

Governor of the
State of Washington
State Treasurer
Secretary of State

The Downtown Gallery
32 East 51 Street
New York, N. Y.

Gentlemen:

Our Exhibition Committee is exploring the idea of
assembling an exhibition of American artists of the first
three decades of the 20th Century.

We note that you specialize in the works of Dove,
Demuth, Marin, O'Keeffe, William Harnett, et al.

We would like to inquire if you ever make short
loans of paintings for museum exhibitions. Our projected
exhibit would be for the Month of March, 1964.

Sincerely,

Delbert J. McBride

Delbert J. McBride, Curator
Cheney Cowles Memorial Museum



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

May 9, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 7.

I am sorry our photographer has not been able to photograph Mrs. Rockefeller's collection during the exhibition. We are planning upon having it done immediately after the closing day and to return the collection to New York on May 29.

We are also reserving Wednesday, May 23, to return Mr. Sheeler's furniture. I would appreciate it very much if you could let me know where it is to be delivered by Monday, May 21, at the latest.

With many thanks,

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

appm

May 26, 1962

Mr. E. A. Rocke
55 Liberty Street, Room 603
New York, New York

Dear Mr. Rocke:

At the request of Mrs. Elise Parkinson I am glad to send you what I consider the current insurance valuations for the paintings listed below.

Charles Demuth A MAN IN BLAZER 1917	\$ 2,000.
watercolor	
Charles Demuth MAN AND TWO GIRLS 1912	1,000.
watercolor	

Very truly yours,

George
as Mrs. Elise Parkinson

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1962

Mr. George W.W. Brewster II
53 Sargent Crossway
Brookline, Massachusetts

Dear George:

The Davis exhibition closed last week and I meant to write to you long before to ask your permission for the loan of NIGHT LIFE which you purchased, but am doing so now that the painting is actually hanging in our current show of which a check list is enclosed.

I have been so harassed - even more than usually - that I did not have an opportunity to write or call you but I am sure that you will understand. We needed NIGHT LIFE for our current exhibition as it is the only late example of Davis' work which includes a "figure". I hope you don't mind my taking it for granted that you would permit us to hold this. As soon as the show closes we will send it off via Boston Truck. Incidentally it might be a good idea to ship your Bloom at the same time, or rather when the Davis is delivered to you.

I keep looking at the calendar daily and can't wait until we close on the 29th of June.

Affectionate regards to you and Joan.

Love,

EOR:sg
enclosure

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 28, 1962

Mr. David Workman
Goldman, Sachs & Company
20 Broad Street
New York 5, New York

Dear Mr. Workman:

As you suggested in your most recent letter, we are now applying your last payment to the O'Keeffe painting entitled FROM THE PLAINS.

Am I to infer that you are not longer interested in COTTONWOOD EAST? Won't you please let me know as I do not want to create a disturbing situation through any misunderstanding.

May I hear from you shortly?

Sincerely yours,

EGR:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1962

Mr. N. B. Kaplansky
54 Old Park Road
Toronto 19, Ontario, Canada

Dear Kip:

Our most recent shows have been such killers that I have not had a chance to do anything in the way of correspondence, etc., and so hope that you will forgive me. This is in explanation of the delay in sending you the slides, etc. In any event I was true to you and have not shown these three paintings to anyone. The detailed information is enclosed so that you may refer to the slides without any guesswork.

Would you like to have the Boigons look at these new Tseng Yu-Hos or will you depend on my judgment and your own? As soon as you advise me about your wishes the shipment will be made including the gouache by Max Weber.

Don't keep postponing your trip as I am very eager to see you all.
My very best regards.

Sincerely yours,

BÖH
enclosure(s)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable amount whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.


Weber

May 15, 1962

To Whom It May Concerns

Referring to our 1959 files I am listing below the valuation current at that period for the following painting:

Max Weber oil WHITNER NOW, 1940 40 x 60 \$15,000

Sincerely yours,

Ronnie

The Print Club

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May 23, 1962

The Downtown Gallery
32 East 51 street
New York 22, N.Y.

Dear Sirs,

Do you still have available either of the two *impressions* of "Sacco Vanzetti" by Ben Shahn? If so, what price are they and could you send us an impression with and without the text on approval? They must reach us by June 10th as we are closing for the summer. Will you give us our usual discount?

Sincerely,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/PP



OFFICE OF
CHIEF COUNSEL

U. S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
OFFICE OF THE REGIONAL COUNSEL
P. O. BOX 1279
NEWARK 1, NEW JERSEY

IN REPLY REFER TO
CC:NEW-TC
AGM

MAY 23 1962

appel
Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Re: Hilla Rebay
Docket Nos. 94715, 95326

Dear Mrs. Halpert:

Ralph F. Colin, Esq., Administrative Vice President and Counsel for the National Association of Fine Arts Dealers, Inc., has informed us that Mr. Alexandre Rosenberg of Paul Rosenberg & Co., 20 East 79 Street, Mr. Sidney Janis of the Sidney Janis Gallery, 15 East 57 Street, and yourself, are to be made available to us as a panel of art experts in the above matter.

We appreciate your willingness to serve on the panel.

We shall keep you informed of the arrangements to be made for the preparation of appraisals by the panel. If you have any questions, please call Mr. Alvin C. Martin of this office at Mitchell 3-0555, Ext. 481.

Thank you kindly for your cooperation and assistance in this matter.

Very truly yours,

Cecil H. Haas
Regional Counsel

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nor to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

Mrs. Edith J. Halpert

Dear Madam.

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

May 14-62

Will send the Primitive Water Color
to you for inspection, hope it will please you -
a real Primitive.

Very Truly

C. M. Heffner

Postage Extra 93¢

Price \$65.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3811

May 22, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing you to firm up various details about the exhibition of your collection selected for the Gallery of 20th century American art to take place this fall. Bill and I think we should proceed even though the formal deed of gift possibly may not have been actually signed by that time because of the Internal Revenue delay. It will be a wonderful way to open the forthcoming season both for its own sake and because of the exceptionally keen interest on the part of the press and the public. For various reasons, the opening should take place as early in the season as possible and I would like to suggest Friday, September 28th or at the latest Tuesday, October 2nd. The exhibition could last as long as six weeks (we have another opening on November 29th).

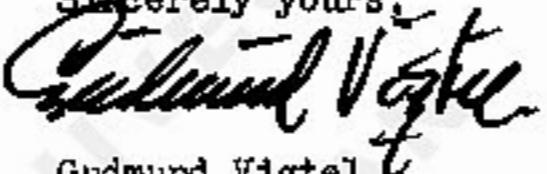
We would want to install this group in the best possible way and I think that we should have the works of art in the building by September 7th. It would be a marvelous thing if we could make the catalogue the first handbook for the collection with ample black and white illustrations, several color plates and perhaps an introduction by Bartlett Hayes if he would have the time. Are there color plates already on hand of any of the items? Do you think that some of the collectors interested in this venture might be persuaded to donate the cost of additional color plates to the catalogue/handbook?

This exhibition should be presented not merely as another event of our annual program, but as a presentation to the community of the great new addition to the Capital's art treasures. For this reason, we think that an admission fee would be in order to cover the costs of the catalogue which should be a distinguished publication. Since the idea for this exhibition has come up only recently, there are no budgeted funds for a proper catalogue. In view of the circumstances, I think that collecting an entrance fee is the only logical thing.

When we know your views on this, we will try to get Board approval.

With best regards,

Sincerely yours,



Gudmund Vigetel
Assistant Director

Entries belong to Downtown Gallery unless otherwise noted

UNIVERSITY OF IOWA
DEPARTMENT OF ART
IOWA CITY, IOWA

Date:

Received from:
~~Recommended~~

Mrs. Edith Gregor Halpert, Director PL 3-3701

6PM

The Downtown Gallery
32 East 51st Street
New York 22, New York

(X3) Period of loan: May 17, 1962 - August 6, 1962

The following: paintings:

		Insurance value
✓1.	Stuart Davis, Landscape Gloucester	\$ 2500
✓2.	" " Boats, Gloucester	2500
✓3.	" " Red Still Life	7500
✓4.	Charles Demuth, Trees (Col. Mrs. Halpert)	6000
✓5.	" " Edgeist	3500
✓6.	Arthur D. Dove, Abstraction No. 2 (Col. Mrs. Halpert)	5000
✓7.	" " Abstraction, 1914	7500
✓8.	" " Nature Symbolized (Connecticut River)	7500
✓9.	" " A Walk Poplars	7500
✓10.	" " Running River	3000
✓11.	" " Boat Going Through Inlet	5000
✓12.	Marsden Hartley, Musical Theme, No. (Private Col.)	2500
✓13.	" " Movement No. 2, Provincetown (Col. Mrs. Halpert)	3500
✓14.	John Marin, Weehawken, No. 1 (Private coll.)	3000
✓15.	" " Downtown New York	2500
✓16.	" " Tree Forms, Autumn	3000
✓17.	" " Shapes and Colors, Delaware County	3500
✓18.	" " Maine Rocks, Small Point Maine 1917	3500
✓19.	" " Rowe, Mass.	5000
✓20.	" " Trolley Car Descending	7500
✓21.	" " Bar Harbor, Maine	6000

*error
a duplicate*

Received in good condition

(Authorized signature)

William Benson

Exceptions or comments:

Seattle Peace Information Center

2308 Third Avenue
SEATTLE 1, WASHINGTON

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Mr. Robert W. Winsor

Executive Director

Mr. John E. Crow

18 May 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 57th Street
New York 22, N.Y.

Dear Mrs. Halpert:

We would like very much to exhibit the Ben Shahn paintings
and drawings suggested in your letter of March 19. However,
we have a few questions regarding getting them for exhibit
at our Peace Information Center.

Can you give us the valuation of the paintings FAREWELL,
WHY, and KUBOTAMA, so that we can insure them properly?
Will you advise us whether you would be sending them
from your gallery, or whether we should contact the
owners individually?

Regarding the drawings available for exhibit, will you
want us to exhibit them for sale? We would be happy
to do so.

Can you also tell us what the charge will be for
assembling the works of art, of having them packed,
and whether or not you would be shipping them, charges
c.o.d., or prepaid, and your billing us for same? We
will, of course, take full responsibility for the reversal
of this process in returning the paintings to you or
their owners, per instruction from you.

We would like to plan this show for September 10 to
September 22. Therefore, may we hear from you as
soon as possible so that we can make definite our plans
for this fine exhibition.

Yours sincerely,

Mrs. Norma Wandesforde

Mrs. Norma Wandesforde

MW/

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

May 18, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert :

Thank you for your letter of May 15.
I am very sorry it will not be possible for the Museum
van to deliver the furniture to Hancock. I hope you
will be able to let us know by Monday where you would
like us to return it.

Mr. John Sweeney is the Curator
at Winterthur.

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

Mrs. Halpert

May 24, 1962

We are hoping to schedule the actual interviews during the summer and early fall, with the exception of the first two weeks in July. However, in order to include an artist of Mr. Shahn's stature, we could extend our deadline if an appointment cannot be made within the next three months.

I have written out all this information at the suggestion of your secretary and shall follow up this letter with a telephone call Friday afternoon. I look forward to the pleasure of talking with you.

Sincerely yours,

Rita D. Howes

(Mrs.) Rita D. Howes
Feature Editor
Scholastic NewsTime

RDR/mh

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X

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purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

John F. Hartnett

May 10, 1962

Mr. William Gaines, Loans Registrar
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond 21, Virginia

Dear Mr. Gaines:

Thank you for your letter.

Would you please advise me whether you have reported
the damage to your insurance company, and if so, do
you want us to send you an appraisal for the repair,
which we will obtain from our restorer?

I shall be grateful for a reply shortly.

Sincerely yours,

MNH:jw

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May 21, 1962

Mr. Robert Sergeant Shriver, Jr.
Edison Lane
Rockville, Maryland

Dear Mr. Shriver:

May I add my congratulations to the many you must have received in relation to your article on the Peace Corps, which appeared in the Saturday Review.

I was delighted that at long last someone had the courage to attack the snipers and to do so with complete frankness and factual statements.

Sincerely yours,

MHS:js

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Seattle Peace Center

May 21, 1962

Mrs. Norma Wandesforde
2308 Third Avenue
Seattle 1, Washington

Dear Mrs. Wandesforde:

In reply to your inquiry, it would be best to communicate directly with the current owners of two of the three Ben Shahn paintings referred to. The names and addresses are listed below.

WHY Mr. Herbert Goldstone
 1125 Park Avenue, New York 28, N. Y.

HUBOTAMA Mr. Robert Straus
 53 Briar Hollow Lane, Houston, Tex.

FARWELL belongs to me and will be available. The insurance valuation on this painting is \$3500.

We also have some drawings relating to the Lucky Dragon series to add to the collection. A good many of these were sold, and if you will let me know how many you can accommodate, I will be guided by this information as to whether to suggest loans in addition to those that we have in the gallery. Incidentally, they are rather small in dimension, alternating between 5x7" and 9x10" - largely the former - plus rather large mats and frames.

Because we do not pay for packing and shipping, I am not in a position to give you any idea of the transportation charges. If you will write to W.S. Baskforth & Sons, 424 W. 52nd St., New York, who handle most of the art shipping, they can give you a better idea, but only after the number of pictures is determined.

I will wait to hear from you and would suggest that you write shortly, as we close for the months of July and August.

Sincerely yours,

RON J.W.

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The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts KEnmore 6-1990

Hyman Wulf Swetzoff

May 28, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I want to thank you, somewhat belatedly, for your check. It was very kind of you to send it even though, as I have said before, this experiment was as much a risk for you as it was for me, and payment was unnecessary. So let us consider this check the conclusion of that period.

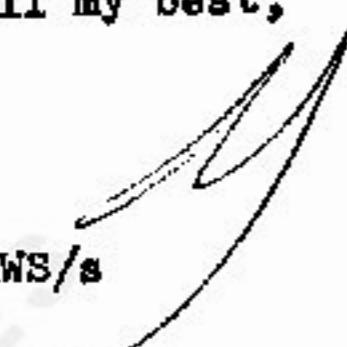
We have been very busy in the gallery, and so far the exhibitions have been surprisingly successful. I expect our season will go on through the Art Festival which opens the first week in July. My plans for the summer are still quite vague. My hope is to get to Europe, for I have not been there in the past year and one half.

I hear that Jack Levine is again terribly upset about his drawings purchased by The New Art Center. I think it rather a round-about way to bring suit, since he must have known where the drawings were originally and from whom Mr. Weintraub bought them.

Your marvelous Origins show has caused a great deal of comment in Boston; a really very good idea, I hope you have promising and relaxing plans for the summer.

All my best,

HWS/s



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May 17, 1962

Mr. Waldo Rasmussen,
Associate Director
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

On March 7th you sent us a restorer's report on the Guglielmi painting - after notifying us that it had been damaged while in your possession.

I should like to know whether the restoration has been completed and if so when I may see the painting. Thank you for your courtesy.

Sincerely yours,

EHH:ge

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May 17, 1962

Mr. William K. Jacobs, Jr.
784 Park Avenue
New York 21, New York

Dear Mr. Jacobs:

I have just had an opportunity to examine the two paintings more recently returned and was greatly shocked to find that there were three holes and a big dent in the Marfiol CIRCUS SCENE. As you realize, the painting was in perfect condition when it was hanging in the exhibition. We certainly would not have a damaged work of art on view, and our delivery service men are thoroughly trained in the handling of pictures and we have never had a damage incurred en route before. Tomorrow I will see this man and will check the details of the delivery and will communicate with you further.

Sincerely yours,

ECH:gs

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contributors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 10, 1962

Mr. Frank Seiberling, Head
Department of Art
University of Iowa
Iowa City, Iowa

Dear Mr. Seiberling:

All the consignment invoices are enclosed, listing
titles, dates and all other pertinent data, as well
as selling prices on those which are available.
You will note that those which are for sale are to
be insured for 90% of the figures quoted; all the
others lent by the estate or individual listed and
marked NOT FOR SALE carry the insurance valuations.
Our policy covers us only at our portal. Therefore,
please place these on your policy before the packers
call and before they are shipped to you.

Sincerely yours,

MCH:jw

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22 Charles Street
New York 14, N. Y.
May 14, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Following is a list of the Thursdays on which I worked a full day at The Downtown Gallery.

March 29
April 5
April 12
April 19
April 26

As I believe we understood each other, payment for these five days would be on the basis of my full time \$95. weekly salary. Right?

I have enjoyed the work and if you have further need of my services I look forward to hearing from you. Hope everything goes well at the gallery.

Sincerely yours,
Gratia Snider
Gratia Snider

LAW OFFICES OF
RUBIN, BAUM & LEVIN

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FREDERICK BAUM ✓
ABRAHAM G. LEVIN
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BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2424

May 18, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

At our conference last Wednesday, it was decided with Mr. Oberfest that your salary should be increased to \$30,000 per year and the rental to \$15,000 per year. With respect to the salary increase, there should be minutes of a meeting of the Board of Directors of DG Inc. at which a resolution should be adopted authorizing the salary change. This is advisable from the tax viewpoint. I discussed with Mr. Oberfest as of what date the increase should start, and we felt that it should be April 1, 1962. If at any future time you desire to reduce the salary for any reason, this of course can be done by further resolution.

With respect to the increase in rental, I want to mention two things, both from a tax viewpoint. There should be a written lease between DG Inc. and 32 East 51st Street Corp., which would be in the usual printed form and would contain the provision for the \$15,000 annual rent. Also, there should be minutes of board meetings of both DG Inc. and 32 East 51st Street Corp. authorizing the lease. Mr. Oberfest and I would suggest that the increased rental start as of January 1, 1962.

If the foregoing meets with your approval, I will have the minutes and the lease drawn. However, I am hampered in drawing minutes for 32 East 51st Street Corp. because I do not have the minute book. I only have the minute book of DG Inc.

I will await word from you as to the foregoing.

Cordially,



FB/im

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 17, 1962

Mr. Frank Seiberling,
Bead
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Frank:

I received all your telegrams and at this moment all the paintings are being assembled for pickup.

A short time ago I advised you that THREE FIGURES by Max Weber was substituted for INTERIOR WITH FIGURES. They are very, very similar and the latter has never been shown. As a matter of fact I think it is a more exciting painting. Also in connection with Weber, you have the NEW YORK DEPARTMENT STORE and BLUE NEW YORK. I was under the impression that you did not want a third New York painting and that there was some error in the title since NEW YORK in your telegram is 1912 and we took it for granted that this referred to BLUE NEW YORK of that year. This was in our exhibition.

And so I hope everything is under control now. We have the three paintings from Lowenthal, Bloedel and Evans which will be picked up with our group.

You will note that we have two consignment invoices - one set of which indicates that all the paintings listed thereon are for sale; the other represents those borrowed from estates, etc., as well as paintings held by the artist or his family. The latter lists insurance values only, whereas the former has the selling price as well as a percentage figure for insurance. If any of the paintings are acquired by the museum there will be the customary 10% discount.

Good luck and I hope to see you soon.

Sincerely yours,

ECH:jgs

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May 29, 1962

Received: Shaker Furniture Owned by Mr. and Mrs. Charles Sheeler as follows:

Catalogue number
Philadelphia Museum
Bulletin

- 13 Tall Chest of Drawers
- 14 Tall Chest of Drawers
- 21 Cupboard
- 23 Cupboard
- 26 Desk
- 41 Kitchen piece
- 45 Dining Table
- 47 Table
- 53 Table
- 54 Table
- 62 Paid of Benches
- 63
- 89 Swivel Chair
- 91 Footstool
- 97 Hanging Shelf

Signed: *Lawrence William Miller*
Mrs. Lawrence E. Miller
President of Shaker Community Inc.

cc: Charles Sheeler
Mrs. Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24, 1962

Mrs. John D. Rockefeller, III
One Beekman Place
New York, New York

Dear Blanchette:

The transportation arrangements in relation to the Shaker furniture became so involved that I finally had Mrs. Lawrence K. Miller undertake the project. She engaged a separate trucking company to deliver the material directly to Hancock and it would be impossible to make a stop at Pocantico. We can make arrangements subsequently. The exhibition in Hancock will not open for some time and I expect to see Mrs. Miller in the near future as I am presenting a group of Shaker artifacts to the museum and she will have to come to Newtown to pick these up. Also I am asking Mrs. Gretchen Sharp of South Salem, New York, to make an official appraisal after she sees the actual objects in Hancock. The figures she gave me were based entirely on photographs and in her own words were "guesswork". If you would like Mrs. Sharp to make the appraisal on your collection she will be very glad to come to Pocantico at any time convenient to you. The name of her shop is Antiques on Peacable Street.

Best regards.

Sincerely yours,

HOB:sg

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 18, 1962

Miss Maxine Rickard
Stewart Rickard Gallery
108 Macogdoches Street
San Antonio 5, Texas

Dear Miss Rickard:

Thank you for your check for \$106. for the sale of
the Shahn and Davis prints. If you will check the
invoice enclosed you will see that there is still
a balance due us. You listed the price on your
remittance as \$90. less 10% for the LIFE & MOLECULES
whereas our consignment reads \$100. net.

May we please have a check for the balance open?
Many thanks for your kind cooperation.

Sincerely yours,

Irene Grotter
Bookkeeper

AG
6000

NEW YORK
CHICAGO
LOS ANGELES



NEW YORK GRAPHIC SOCIETY, LTD.
GREENWICH, CONNECTICUT

May 19, 1962

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Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

My dear Edith:

It's been quite a while since our last meeting and correspondence on a particular subject, and so I'm happy to say that I'm now writing you again on the subject of a book to be based upon The Downtown Gallery, its artists and your own gallant efforts in the cause of contemporary American painting.

Last week in Washington, Frank Getlein and I had a talk about this very thing; and New York Graphic Society would like to work with both of you on the project.

Frank showed a great deal of enthusiasm and knowledge on the project in general. Obviously, this is not a book to be rushed. We suggest that it appear in time for The World's Fair in 1964 --- that is, a couple years. /n in

I do hope my writing you somewhat out of the blue, so hopefully, is not presuming too much. I promised Frank that I would get in touch with you as soon as I got back, and here it is.

I'll send a copy of this letter to Frank so he'll know I've written you.

I hope to hear from you in due course.

Sincerely yours, & best regards

Burton Cumming
Director of Publications

BC:lc

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*Berman
Heinman*

May 13, 1960

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Confirming our conversation of today, here is the list of paintings which I would like valued for insurance purposes. It has been sometime since we have had any conversation about this and many of these paintings were purchased sometime ago when the market was considerably lower.

1. Charles Demuth "Rue du Singe Que Rache" bought in 1950, last insured for \$5000.00.	\$6000.
2. Charles Sheeler "Counter Point" bought in 1952, last insured for \$3000.00.	3500.
3. Reuben Tam "Deep Night Deep Sea" bought in 1952, last insured for \$775.00.	900.
4. Preusser "Cathedral" bought in 1952, last insured for \$150.00.	250.
5. J. Jay McVicker "Three Prisoners" bought in 1952, last insured for \$129.00.	200.
6. Arthur Dove "Gasoline Tanks" bought in 1958, insured for \$150.00.	250.
7. Arthur Dove "Willows" bought in 1958, insured for \$150.00.	250.
8. Jake Lawrence "The Builders" bought in 1958, insured for \$500.00.	700.
9. John Marin "Apple Orchard in Bloom" bought in 1959, insured for \$2060.00.	3000.
10. John Marin "Buildings Downtown New York" bought in 1960, insured for \$4635.00.	5000.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

May 10, 1962

Mr. Max Wilk
719 N. Serrano
Beverly Hills, California

Dear Mr. Wilk:

On March 23rd you took for consideration a watercolor by Arthur Dove, entitled, ABSTRACTION III, and paid a deposit on it.

Would you be good enough to let me know whether any decision has been made regarding this painting?

Thank you for your attention.

DR 150.00

Sincerely yours,

Edith Halpert

May.

EGH:jw

Pardon the lapse in communication.

We want to keep it. Thank you. Will be in
N.Y. in June. See you then.

Max Wilk

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may be published 60 years after the date of sale.

302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

May 25, 1962

Mrs. E. G. Halpert, Dir.
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for yours of the 21st.

We will contact you again in Sept. as you
suggested. We want you to know we are
very grateful for your interest. Thank
you again.

Until September then, Happy Summer.

Sincerely yours,

St. Armands Gallery

Murray Lebwohl
Murray Lebwohl

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AM
ROME & ROME
ATTORNEYS AT LAW

MORRIS A. ROME (1885-1946)
H. PAUL ROME
MORTON E. ROME

BERNARD J. RUSSELL
KEVIN E. LEES

FOUNDED 1908

KEYSER BUILDING - SUITE 313
CALVERT AND REDWOOD STREETS
BALTIMORE 2, MD.
TELEPHONE LEXINGTON 9-7060

May 9, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thanks so much for your letter of May 8, 1962, in which you give the current values of the two paintings we bought from you. This is just what we need, and I am most appreciative for your helpfulness.

Kindest regards, in which Mrs. Rome joins me.

Sincerely yours,

Morton E. Rome
MORTON E. ROME

MER:ACR

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

May 15, 1962

See attached

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

Value

Dorothy and I are again considering making a few gifts this year to the Des Moines Art Center, Grinnell College, and Amherst College. Among the items we are tempted to consider, howbeit reluctantly, are our two Webers.

In 1944, we bought from Rosenberg one of the still lifes titled FLOWERS, of the series that he did throughout the years showing flowers in a vase on a pedestal. Ours was painted in 1943. It measures 26" x 21". The other Weber, as you know, is EXOTIC DANCE 30" x 40" which we purchased from you in 1956 and was painted in 1940.

3600

8000

As you can imagine we are still undecided about giving either of these pictures away but would like, if possible, to have your appraisal of their current value.

Hope things are going well for you, Edith. I haven't been in New York since the day I was there for the AFA annual meeting and had a glimpse of you. Not sure when I'll be back. Do has a United Nations Association meeting there early next month. If she can break away for a couple of hours of art you may be sure she will pop in on you. We both send affectionate greetings,

Sincerely,

[Signature]
James S. Schramm

jss:bp

P.S. Do you need photo of FLOWERS?

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May 24, 1962

Mr. Sylvan Lang
1540 Milam Building
San Antonio 5, Texas

Dear Sylvan:

This "belated response" is not tit for tat, but I have been so overwhelmed with work that I have not had an opportunity to write to you. Naturally I am delighted that Mary and you were as enthralled by the Eekes as I am. I was pleased also that you had an opportunity to meet Ed Stasack and Isami Del.

If by any chance you will have a photograph made of ENIGMA I would love to have a print of it for our files together with the information as to size. We like to maintain a complete record of each artist's work.

It is too bad that such a pleasant vacation had to be followed with such an unhappy event. Has Mary returned from San Diego, and when are you and she coming to New York? It has been such a long, long time since I have had the pleasure of seeing you.

My very best regards.

Sincerely yours,

E.O.H.ige

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✓ May 28, 1962

Mrs. Benjamin E. Lippincott
252 Bedford Street S.E.
Minneapolis 14, Minnesota

Dear Gertrude:

Thank you so much for your kind invitation.

As soon as I am settled in Newtown, Connecticut (after the gallery closes the end of June), I shall certainly communicate with you in the hope of making a date to see you and Ben - and the house designed by my favorite architect. I also hope that I can induce you to come to Newtown if and when I succeed in getting a maid for the summer.

I so much enjoyed your visit at the gallery and hope to see you soon. Best regards.

Sincerely yours,

E.H.T.G.

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May 15, 1962

Grace Kalman Gallery
178 Brompton Road
London S. W. 3, England

Gentlemen:

Thank you for your letter.

We are very glad indeed to send you several photographs of John Marin's works, including both the watercolor and the oil medium. All the pertinent data is listed on the reverse side of the photographs. I have also taken the liberty of adding Abraham Rattner's SEASCAPE, which would seem a fitting companion for some of the artists you mentioned. The prices of both the Marins and the Rattner are attached.

In closing, I want to apologize for the delay in the reply, but for some reason or other - and the address is correct - we did not receive your communication until Friday, and as the gallery is closed both Saturday and Sunday, this was just called to my attention.

Also it occurred to me that you might want the actual paintings shipped to you. Since we have limited our activities almost entirely to this country because we are very much opposed to the cartel arrangement which has developed in the international art circle and has boosted prices beyond reach of the large majority of serious collectors and most of the museums in the country, unless the paintings are presented by wealthy trustees, we have done very little shipping abroad, and in such instances have been obliged to request the consignee to assume the expenses involved. For this reason we have increased our regulation commission of 10%, allowed to American dealers, to 25% for those abroad.

I look forward to hearing from you shortly, and hope that some arrangements can be made, as it would please us to make a connection with your gallery. You will find the names of our artists listed below.

Sincerely yours,

HGH:jw

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Neiman-Marcus

DALLAS 1, TEXAS

May 9, 1962

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

In Mr. Marcus' absence from the country, I have received
a copy of your letter to Mr. Frank Mortimer of the William M.
Mortimer Company with reference to your insurance loss.
In this letter you reported that you were enclosing your estimate
of loss. We did not receive a copy of this, and I would greatly
appreciate your sending it to us as quickly as possible so that
I can look into this matter immediately. I shall look forward
to hearing from you.

Sincerely yours,

Alice King Snavely
Alice King Snavely
Secretary to Stanley Marcus

AKS:gs

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overs
John Glavin
Call WTT 4-300
ext. 559

May 24, 1962

Mr. Breiner
c/o W. I. Keating & Co.
90 Broad Street
New York 4, New York

Dear Mr. Breiner:

I am enclosing a copy of my letter addressed for the attention of A. E. Densley. This was mailed on May 17th and as I advised you yesterday includes all the information regarding the Kuniyoshi publication in New York. I can lend you a copy of the latter to prove that it is quite a different publication from that under discussion. However the letter is self-explanatory and contains all the information you asked for when you called. I repeat that there is no way of determining the retail price of the book from Japan as we are not book distributors and bought these only because we represent the Kuniyoshi estate as agents for his paintings, and will no doubt give away the bulk of the books to museums.

Sincerely yours,

EGH:gs
enclosure

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May 15, 1962

Mr. Max Izenbergh
Acting Assistant Secretary for
Educational and Cultural Affairs
Department of State
Washington, D. C.

Dear Mr. Izenbergh:

Indeed I, too, am delighted that the project is "on the rails," after all the sturm und drang in connection with the proffered loan.

Moreover, I am especially happy that Mr. Wheeler Williams is no longer the commissar of culture in America and that the arts, in all manifestations, will be judged completely on their esthetic merits. As I mentioned during our conversation, I was very proud that President Kennedy invited to the inauguration ceremony leading members in all the cultural groups, a number of whom were cited by the Committee on Un-American Activities and, of course, in most instances falsely so.

I believe that in our last conversation I quoted a statement that appeared in the Moscow press following the reports in our papers of threats by ex-President Eisenhower and Representative Francis E. Walter to withdraw a number of paintings which had been selected by experts for inclusion in the American National Exhibition in Moscow during the summer of 1959, in which I served as Curator of the Art Section. The statement was, if you will recall, "Is it possible that the President and the Congress of the United States think that by sending these paintings to Moscow we will be converted to Communism?"

Both Mr. d'Harnoncourt and Mr. Bear have communicated with me and plan to go over the material the latter part of this week to make the specific selection of paintings I offered to lend - based on their esthetic content.

In closing, may I congratulate you and express my pride as an American in our growing prestige.

Sincerely yours,

EHC:jw

MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicot 2-5514

Conservation of Paintings

May 29, 1962

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

REPORT ON DAMAGED PAINTING FOR INSURANCE CLAIM

BOY WITH DOG - American Primitive, c. 1840 (artist - Joseph Stock?), oil on canvas, unlined,
40-1/2" x 49-1/2".

Painting was examined at the Downtown Gallery
during May, 1962, and a report on suggested
restoration submitted. If painting is sent to
me for restoration, cost of preparing report
may be deducted from restoration charge.

Preparation of report - \$15.00

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

May 21, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 10th and my apologies for keeping the Dove collage, Long Island, so long without writing to you.

As I wrote in January, my Committee of Trustees did not vote to acquire the collage and I have been trying to locate a local collector who might be interested. So far I have not met with success, but I have one more prospect in mind whom I plan to contact this week. I hope you will not be greatly inconvenienced if I keep the collage until the end of this week at which time I shall write you of the results or make arrangements to have the collage returned by Boston truck as per your instructions.

With kindest regards,

Sincerely,

A handwritten signature in black ink. The signature reads "Perry Rathbone" and is written in a cursive, flowing script.

Perry T. Rathbone
Director

PTR/vf

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302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

May 16, 1962

Mrs. E. G. Halpert
The Downtown Gallery
32 E. 51st St.
New York City

Dear Mrs. Halpert,

My wife and I had the pleasure of hearing you lecture at the Ringling Museum during our symposium of April 1960. We were delighted to meet you at Syd Solomon's later.

When in New York last October, we met and spoke briefly to Ben Shahn at your gallery. It was just before his one man exhibit.

Our next symposium will take place in Nov. 62. This one is going to specialize in the Graphic Arts. I hope you will not think us presumptuous, but it would be a wonderful opportunity for an exhibit of Ben Shahn's prints and drawings. Many people from the whole state of Florida will be in Sarasota for the symposium, and no exhibit could be more exciting for them to see. We expressed our hope to Ken Donahue at the museum, and he was very pleased at the thought of it. He urged us to contact you.

We ask you (very hopefully) if it will be possible for us to have an exhibit of Ben Shahn's prints and drawings to coincide with our Nov. 62 symposium. We will, of course, pay shipping and insurance, and see to statewide publicity.

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May 21, 1962

Mr. Stephen A. Stone
180 Elgin Street
Newton Centre, Massachusetts

Dear Steve:

It was good to hear from you and I certainly hope that Sibyl and you - now that the skiing season is over; or is it - will descend upon me in the near future. I miss you.

While I shall be most polite when Madeline Glassnick telephones me, I will have to advise her that during the past ten years I have refrained entirely from making any comments about the work of any artist, as I am not in the position to add to our roster and am completely unfamiliar with the galleries which have popped up during this decade, and thus completely inadequate in making any suggestions whatsoever. While this may sound unfriendly, it has saved me not only a great deal of time, but a great deal of embarrassment. I learned that no one wants to hear the truth and am not very good at soft-soaping, as you know.

I hope you won't consider me nasty and unfriendly and that you will understand.

Sincerely,

BBB:jw

SOLINGER & GORDON
250 PARK AVENUE
NEW YORK 17

MURRAY HILL 7-1140
CABLE: SOLGORLAW

May 22, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I have studied and considered the questions raised in your letter of May 21 regarding the Karfiol painting which you consigned to Mr. William K. Jacobs and which was returned to you with three holes in the canvas.

I would appreciate it if you would send me a copy of the Gallery's insurance policy. While special policies are sometimes written, there are two typical policies: one insuring on your premises, the other insuring both on and off your premises. If you have a special policy which only partially insures off your premises, this would be quite unusual and would, normally, result in your paying an additional premium without obtaining all of the additional protection to which you would normally be entitled. In any case, I would like to see the policy.

I do not know whether Mr. Jacobs has a personal property floater. If, as is likely, he does, he is probably covered because the typical personal property floater covers property "owned, used or worn" on his premises whether or not owned by him; and, in addition, the typical extended coverage endorsement on unscheduled personal property usually includes coverage on personal property of others while in the insured's residence.

Without knowing the facts, i.e., without having seen your policy and without having ascertained whether

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BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

May 11, 1962

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter of May 3. I think your comments about Fritz Woehle are entirely to the point. I do hope that he is going to be successful in getting his enthusiasm over to other people for the Stuart Davis, and I am quite sure that he will. Fritz is a rather peculiar guy, who I think was completely thrilled by his contacts with you and very understanding of the problems that faced you while he was there.

Concerning the Rattner, what I am most concerned about is to get one, figure, landscape, or still life, which is completely characteristic of what you might vaguely call his stain glass approach, showing his use of brilliant and rich colors. It is the thing which makes me think that he contributes especially to this field.

As you suggest, I will be in New York in plenty of time to see many things before we have to ship the show to Birmingham. In fact, this is the reason why I didn't get in to see you on my last trip. When I get to New York, I will be ready to look at anything which you suggest that might fit in, and the show will be far enough along in planning so that I can make up my mind immediately.

I rather believe that Helen will be in New York most of the summer, and it is possible that I will join her in August. If you are going to be in town, we will certainly try to see you. If Helen spends the summer in New York, she will be living in the Emerson apartment at 16 East 11 Street, New York. At any rate, it won't be too long before I see you. Best wishes,

Sincerely yours,



Richard F. Howard
Director

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

May 11, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find our corrected receipt for the two paintings by Sheeler and the one by Schamberg which we received in April. We would appreciate knowing the current values of these paintings for our records.

I am also enclosing a copy of my letter to Mr. Buckley regarding Ramapo River, New Jersey by Marin. We are sorry that the mistake occurred but want to assure you that it is safe and in good hands. You should be receiving it shortly. We greatly appreciate your very generous loan to this exhibition.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

Enclosure



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

THOMAS E. ROBINSON
PRESIDENT

ROBERT D. BOLE
DEAN OF INSTRUCTION

*POL
Sawyer
J.W.*

May 21, 1962

Director of Public relations
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir:

I am currently conducting a monthly column dealing primarily with art exhibitions in ART EDUCATION, The Journal of the National Art Education Association.

The column features news about work on view, personnel, and special activities from art museums and galleries throughout the United States. I would therefore appreciate receiving all press releases and exhibition schedules for 1962 which you plan to distribute to news media.

Because the column is prepared somewhat more than a month before it appears in print it would be most helpful if data could be received here as early as possible.

Your interest and cooperation are genuinely appreciated.

Very truly yours,

Burt Wasserman (S.C.)

Burt Wasserman
Associate Professor of Art

BW:tc

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May 9, 1962

Mr. Norman S. Altman
The Woodward Foundation
1001 Fifteenth Street, N. W.
Washington 5, D. C.

Dear Mr. Altman:

Enclosed is our check for \$500. This represents a duplicate payment made against the purchase of a Tseng Yu-Lo painting.

Sincerely yours,

Irene Gruber
Bookkeeper

ig
enq

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A.F.A.
May 28, 1962

Mr. C. H. Haffner
235 West Greenwich Street
Reading, Pennsylvania

Dear Mr. Haffner:

Thank you so much for sending me the early American water-color.

While it is a very pleasant painting, it does not quite fit in with the type of material we acquire for our collection. Thus I am sending it back to you postage prepaid, and am enclosing a check for 93 $\frac{1}{2}$ representing the cost of shipment to us.

If anywhere you get additional material that you think will interest us I hope you will continue communicating with us about these paintings.

Sincerely yours,

Enclosure

Doris White

532 N. 64th St. / Wauwatosa 13, Wis.

Members: American Watercolor Society, New York

National Juried Exhibitions:

National Academy of Design, New York; 1962

Knickerbocker Artists, New York, 1961, 1962

North Dakota National Annual, 1962

Washington D.C. Watercolor Association; 1961

Butler Institute of American Art, Youngstown, O. 1961, 1960

American Water Color Society Annual, N.Y. 1958, '59, '60, '61, and '62

Michigan National Water Color, Wayne State U. Detroit, Mich.

(Fifteen water color artists were selected from the fifty states
for exhibition, 1960)

One-man Exhibits:

Bradley Gallery, Thiersville, Wis.

Wustum Museum, Racine, Wis.

Burpee Gallery, Rockford, Illinois

Mount Mary College, Milwaukee, Wisconsin

Kenosha Museum, Kenosha, Wis.

Cardinal Stritch College, Milwaukee, Wis.

Alverno College, Milwaukee, Wis.

Honors:

North Dakota, first prize - watercolor; 1962 (national)

Illinois State Fair, first prize - watercolor; (seven states)

Wisconsin Painters & Sculptors, Gimbel Award; 1961

Knickerbocker Artists, New York (national) purchase award

Butler Institute of American Art (national) purchase award, 1960 & '61

Wisconsin State Fair, first prize - watercolor; 1959 & '60

Mrs. George Johnson Award; Madison Salon of Art, first prize 1958

Mattie L. Garrett Scholarship, Washington D.C. 1960

"Fifteen water color artists" Detroit, Michigan 1960

Studied:

Art Institute of Chicago

University of Berne, Switzerland

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[Store]

May 22, 1962

Dear Edith,

I have a young cousin—"young collector variety" who saw in the N.Y. Times, a story on prints. He's anxious to know if Gheler prints are available since he feels he can never afford an original. If you do have some, could you send them to me so he may see them, or, I can tell him to see you when he's in N.Y.?

Incidentally, he's a marked except for a tank, 33 + anxious to get married. Know any one?

The weather is getting too warm for me to go to N.Y., but maybe some cold, rainy day. I'll surprise you.

Fondly,

Sybil

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ART + USA : NOW

List of artists

SAMUEL ADLER
JOSEPH ALDERS
ROBERT d'ARISTA
DAVID ARONSON
MILTON AVERY

WILL BARNET
WILLIAM BAZIOTES
ELMER BISCHOFF
ISABEL BISHOP
AL BLAUSTEIN
HYMAN BLOOM
PETER BLUME
JAMES BROOKS
CHARLES BURCHFIELD
PAUL BURLIN

PAUL CADMUS
LAWRENCE CALCAGNO
KENNETH CALLAHAN
ELWIN CHAMBERLAIN
WILLIAM CONGDEN
RALSTON CRAWFORD

STUART DAVIS
WILLEM DE KOONING
EDWIN DICKINSON
RICHARD DIEBENKORN

JIMMY ERNST
PHILIP EVERGOOD

SAM FRANCIS

LEE GATCH
RUTH GIKOW
LEON GOLUB
ADOLPH GOTTLIEB
MORRIS GRAVES
BALCOMB GREENE
PHILIP GUSTON
ROBERT GWATHMEY

GRACE HARTIGAN
JOHN HELIKER
JOSEPH HIRSCH
MARGO HOFF
HANS HOFMANN
EDWARD HOPPER
JOHN HULTBERG

PAUL JENKINS

ZUBEL KACHADOORIAN
HERBERT KATZMAN
JAMES KEARNS
ELLSWORTH KELLY
GYORGY KEPES
JONAH KINIGSTEIN
FRANZ KLINE
KARL KNATHS

JACOB LAWRENCE
RICO LEBRUN
JULIAN LEVI
JACK LEVINE
RICHARD LYTHE

CONRAD MARCA-RELLI
LOREN MAIVER
WALTER MEIGS
EDWARD MILLMAN
JOAN MITCHELL
CARL MORRIS
ROBERT MOTHERWELL
WALTER MURCH

KENZO OKADA
ARTHUR OKAMURA
GEORGIA O'KEEFFE
NATHAN OLIVEIRA
ARTHUR OSVER

L. RICE PEREIRA
BERNARD PERLIN
WALTER PLATE
RICHARD POUSSETTE-DART
GREGORIO PRESTOPINO

ABRAHAM RATTNER
ROBERT RAUSCHENBERG
AD REINHARDT
SIEGFRIED REINHARDT
MILTON RESNICK
LARRY RIVERS
MARK ROTHKO

BEN SHAHN
CHARLES SHEELER
MITCHELL SIPORIN
MOSES SOYER
THEODOROS STAMOS
CLIFFORD STILL
WALTER STUERMFIG

REUBEN TAM
WILLIAM THOM
MARK TOBEY
GEORGE TookER
JACK TWORKOV
WILLIAM ZORACH
NICHOLAS VASILIEFF
JOHN VON WICHT

FRANKLIN WATKINS
JOHN WITDE
HIRAM WILLIAMS
PAUL WONNER
ANDREW WYETH
EDWARD HOPPER
JACK YOUNGERMAN
ADJA YUNKERS

KARL ZERBE

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 24, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

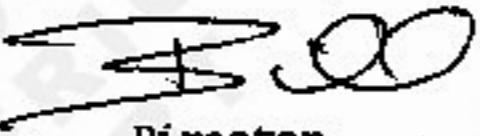
Dear Edith:

As you requested, I am happy to send you duplicate copies of the preliminary plans for the Gallery of 20th Century American Art which I showed you in New York last week. Please feel free to play around with it and draw in any suggestions that occur to you as to design, materials for wall covering, color and floor surfaces in galleries 12 and 13. (The other floors need no resurfacing). When you have done this, let me know.

Had a pleasant informal chat with Mr. Kaplan on Monday evening and briefly mentioned our problem. He seemed receptive.

With best regards,

Sincerely yours,



Director

HWW:cgs
enc.

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May 17, 1962

Mr. Lee Nordness
Nordness Gallery
821 Madison Avenue
New York 21, New York

Dear Mr. Nordness:

Following is the list of photographers you require.

Shoeler LIASA - Columbus Museum
Shoeler AMERICANA - Baker
O'Leaffe DEER'S SKULL WITH
PEIGNRAL - Baker 13-090
Rattner APRIL SHOWERS - Newberger
Shahn THE PASSION OF
SACCO & VANZETTI - Rainford
3909

Sincerely yours,

Gratia Snider

May 16, 1962

Mr. Perry Rathbone, Director
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rathbone:

In going through our consignment invoice records, I find
that you still have under consideration the collage by
Arthur Dove, entitled, LONG ISLAND and dated 1924.

As there seems to be an increased interest in the few
collages we have by this artist, I am eager to know whether
you have reached your decision. Needless to say, I would
consider it a great error if you passed up this little
masterpiece, but I realize that you have a Committee, like all
museums. But, in any event, I would very much like to
know what the prospects are.

If you think they are hopeless, may I suggest that it be
returned to us and, of course, by hand or, if very care-
fully packed, by a Boston truck, with instructions to
handle it with very special care.

I hope you will be in New York shortly and that I shall
have the pleasure of seeing you at the gallery.

Sincerely yours,

BOS: Jw

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 16, 1962

Dear Mrs. Halpert:

To confirm our telephone conversation of yesterday, I am sorry to tell you we cannot lend the Arthur Dove collages which you asked to borrow for your exhibition THE FIGURE. We have not lent them for several years and did not even allow our Dove Works to leave our Museum for the other showings of the Museum's ASSEMBLAGE exhibition. Once we make a rule not to lend, you can understand that making exceptions, even for a gallery which is so close as the Downtown Gallery, would involve us in controversy with other borrowers.

I do hope you will not penalize the whole Museum for a single decision made by one department, as we have been generous with loans in the past and will be, I am sure, in future instances too.

The decision about the Sheeler of course lies with Mr. Lieberman though, as I said on the phone, Sheeler himself asked Mr. Barr many years ago not to allow his conté crayon drawings to be lent because of the fragility of the medium. Does Mr. Lieberman know that the artist made a special request to have this drawing included in your exhibition?

Sincerely,

Olive Bragazzi (per a)

Olive Bragazzi
Loans from the Museum Collections

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

OB:ew

(Dictated by Mrs. Bragazzi; signed in her absence)

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University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

May 10, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your advice about WPA Art. I shall write
to Mr. Goodrich and perhaps to Duncan Phillips as well.
If it is possible for me to see you and visit your
gallery in September, I would like to accept your
invitation to study your general files on this material.

All my good wishes for a pleasant spring.

Yours very sincerely,



Rev. Anthony J. Lauck, C.S.C.
Head, Department of Art

AJL/pa

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RTB

May 15, 1962

Miss Gertrude Toomey, Registrar
Philadelphia Museum of Art
Benjamin Franklin Parkway at Twenty-Sixth Street
Philadelphia 1, Pennsylvania

Dear Miss Toomey:

Thank you for your letter regarding the photographs for Mrs. Rockefeller. I advised her accordingly and her secretary will communicate with you directly.

The Shaker Community, Incorporated at Hancock, Massachusetts had requested quite some time ago the loan of Charles Shueler's collection of Shaker furniture. A few days ago, I talked with Mrs. Lawrence E. Miller, the President of this organization, and advised her that the entire collection would be available for delivery as of Wednesday, May 23rd, explaining to her that your intention was to return it to Mr. Shueler. She asked whether it would be possible to have the truck continue to Hancock, Massachusetts, and suggested that she would pay the difference for the charges, if necessary, based on the distance from Irvington to Hancock.

Would you please advise me whether this arrangement is feasible? I shall be most grateful for your cooperation.

Sincerely yours,

BDB:jw

P. S. Can you give me the full name of Mr. Sommey at Winterthur?

RON

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May 17, 1962

U.S. Appraiser of Merchandise
Attention: A. I. Demey
201 Varick Street
New York 14, New York

Gentlemen:

We seem to be getting into a state of utter confusion about this shipment. As I explained originally the Japanese edition was printed in Japan with the foreword copy taken from a catalogue published for the Whitney Museum of American Art by Macmillan Company, New York, in 1948. The additional text was prepared in Japan together with the translation and a great many reproductions were originated in Japan as well. This includes both the color plates and the black and whites, exceeding the Whitney catalogue by probably forty. The Whitney catalogue is published at \$2.50. Since we have none of the Japanese edition here I have no way of ascertaining the current retail price, and cannot estimate one until I know how many more huge charges will be made to us for freight, duty, cartage, handling charges, etc. which to date amount to \$98.90.

If I can furnish any additional information I will be glad to do so, but I would like to get this matter settled shortly.

Sincerely yours,

MH:gs

Crane Kalman Gallery

DIRECTORS: ANDRAS KALMAN
J. C. RIBBY, B.A., *Hon. Cantab.*
ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., *Hon. Cantab.*
ANNE E. H. WILLIAMS, B.A., *Hon. Lond.*

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

Miss E.G. Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22,
N.Y., U.S.A.

17th May, 1962.

Skipped 5/24

Dear Madam,

Thank you very much for your letter and for sending us the photographs of the two by John Marin and the painting by Abraham Rattner.

We would very much like to have the painting "Sea Piece" by John Marin in our exhibition. Would it be possible for you to send this to us on consignment at the price you quote of \$8,000.00, our commission being 25%? We would pay transport both ways if it is not sold, and will in any case pay for the transport over here. Would you send it by air if you are agreeable, via Seaboard and World Airlines to our transport agents in London, Pitt and Scott, 1 St Paul's Churchyard, London E.C. 4. This method will facilitate customs clearance for us.

We would like to illustrate the picture in our catalogue, and have retained the photograph in order to have a block made so that no time is lost.

We are glad to have been in touch with you, and that you may participate in our exhibition in this way, and hope this will only be the first of many dealings between us.

Yours sincerely,

András Kalman
A. Kalman

Dealers in Paintings and Sculpture

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DEA 5718

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PRATT CLINIC - NEW ENGLAND CENTER HOSPITAL

A UNIT OF THE TUFTS-NEW ENGLAND MEDICAL CENTER

171 HARRISON AVENUE • BOSTON 11, MASSACHUSETTS

HEMATOLOGY - Blood Research Laboratory

William Dameshek, Director, M. D.
Mario Babbini, M. D.
W. J. Moran, M. D.
R. S. Schwartz, M. D.

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May 11, 1962.

Mrs. Edith S. Belfort
Dear Mrs. Belfort:

It was good seeing you the other day and to spend a few minutes looking at the Bea Shulman sketch with you. I have decided to get the one exhibited at Porch & Landscapes⁴ and as I told you now - whose name escapes me - am enclosing money order for \$200 on account. My next visit to New York will be on June 1 when I will bring in the rest of the money. I understand that the picture is to go to my house at 36 Willow Crescent, and the (71 Standard St., Boston, Mass.) tree to another address i.e. the above. (This avoids getting my wife confused with my purchases).

With best regards,

William Dameshek, M.D.

Dameshek

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May 10, 1962

Mrs Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

At last I found a few minutes to dig up the ~~IMBROOK~~
AND HIS WIFE, by Ernest Field. The photographs of these
are being sent to you under separate cover.

Incidentally, you know, of course, that in my private
collection I have a pair of portraits entitled MR. AND
MRS. FRANK PEARCE. There was some complication about the
name, as those that I had sold to Mrs. Rockefeller a
hundred or more years ago were also so titled. Somewhere
I have correspondence from a woman who made a study of the
Field material. She wrote that my pair was the FRANKLIN
PEARCE BRIDE and GROOM and that those in Williamsburg were
the EDALY BRIDE and GROOM. Maybe I have the latter name
spelled incorrectly, or whatever, although I am under the
impression that I advised either Miss Little or someone
else in Williamsburg about this matter - also a good many
years ago. The photographer who took care of my pair is
no longer operating, but since your exhibit is not scheduled
until January of next year, I'll have plenty of time to re-
move these pictures from the warehouse and have them
rephotographed for you. O.K.?

Thank you for them kind words! I, too, read the article by
Bob Coates, and wrote him quite a snappy letter, which will
put him in his place for at least another year or so. This
is probably the first time that I corrected a critic, but
since he is so far behind the times in this particular
instance, I thought it would be a kind deed to drop him a
note. No doubt he will never review another show here -
which suits me fine. As you may recall, I wrote an article
on art criticism for THE ARTS, and we have never had a review
since. So it goes. But, at this stage of the game why

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had grown! / Stayed weary!

EDWIN GILBERT

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had gone out! It's too dreary!

EDWIN GILBERT

It's strong like you yesterday as we scurried
through the autumn snow. It's in the Grand Palais
and brass galleries, chateaux, fountains as well
as the regular Roathay road, which has set up
its red roses. There was some gorgeous red in the
sculptures one virgin child particularly on a
statue at Bovey when I went up to the hotel.
Paris is cold - where you're staying
there is but the season is in full swing. We're
going to a ~~big~~ Mozart concert in the illuminated
Notre Dame on Wednesday & Thursday will go
watch the ~~concert~~ at Wildenstein's in the
stillness of a hard time settling down
to work after her fairy-like holiday but
a birthday party last Sunday seems to have
brought back fresh joy into her life.
Now Mr. Hanbury (the author) is fine and
will be leaving for California especially
since it's such a wonderful opportunity. Do
you know anyone who'd like to meet him at
the Douglas on August 3? Think about it, Walter?

I decided to give others your letter also the
Broome and also a copy to the Times and Star.
I'll get them to use mine first of the next
two and then send over the other two to
you again without delay. They were for a while
in the air and I hope a Holiday or Magazine
columns and the Times.

RECORDED IN THE LIBRARY OF CONGRESS
BY THE ARCHIVES OF AMERICAN ART

P.S. I sent you a copy of Bill Davenport's guide to Hawaii. No guide book can't be anything like the best possible evidence of a writer's style, but at least it will give you a hint of how good he is. I have sounded out several people as to who would be the ideal answer for your ghost-writer problem, and the choice is always heavily in Bill's direction. I honestly think you couldn't possibly make a mistake there and that you would have an assured hit on your hands. Bill is off to India this summer, I believe, to do a travel book (NOT a guide) on India for Doubleday. They say he must have it ready in October, and Lord bless me, I suppose he will. In other words, even though he lives in Paris, he does get around.

THE WOMEN'S COMMITTEE
WADSWORTH ATHENEUM

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONNECTICUT

May 9, 1962

Dear Mrs. Halpert,

We all want to thank you for your interesting talk that you gave at the Forum on Saturday. I am sure you have opened up a new field of thought to many who have heard you.

I personally enjoyed meeting you and some time would like to hear you just speak without listening some of your listeners telling some of your experiences — I imagine when I think of it, it would be wonderful.

You probably are exhausted after the week end I know I am. Please send the bill for your traveling expenses so we can get your check to you.

Hoping our paths cross again — Yours sincerely
Rosamond A. Standish
(Mrs. Welles A. Standish)

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May 21, 1962

Mrs. Isabelle Gersten
Boston University School of Fine Arts
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear Isabelle:

I hate to be such a bore, but can't we please clean up the matter concerning the Sessyeshi painting THREE ON HIGH CHAIR? I shall be most grateful.

Also, have you had an opportunity to gather the material on the Weber exhibition? I am very eager to see the clippings, and so is the Weber family, and would like a few more catalogues if you have these available.

Just a few more weeks and I'll be away from all this damned correspondence, etc., and hope that I will have a cook - at last - and that you will come and pay me a visit in Newtown. This will be the first summer in many when I can really enjoy Connecticut - again, in the hope of getting some good help.

My very best regards.

Sincerely,

ROB:jw

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Mrs. Halpert

-2-

May 9, 1962

Another thought we had was to use only Ben Shahn's drawings throughout the book. We might have a job finding drawings to fit a few of the chapters. A greater problem might be the cost of such a plan. Could I have your comments on this idea, please.

Sincerely yours,

Nancy O'Donohue

Nancy O'Donohue, Editor
Project Planning Dept.

May 15, 1962

Mr. Frederick Baum
350 Fifth Avenue
New York 1, New York

Dear Fred:

Indeed I shall be very glad to join the conference on May 17th, and unless I hear to the contrary will appear between 10:30 and 11:00 a.m.. I got your hint to stay out of the earlier discussion.

Your friend, Oberfest, has mentioned to me a plan which would allow for a tax deduction over a period of ten years. This relates to some new gimmick allowing the profits of the corporation to be allotted to me as an individual and, of course, will raise the deduction from 5 to 20%, making it mighty worthwhile. Naturally, I don't understand the details, but it would be wonderful if you could join us during the conference to explain it and get Hamilton's reaction, as I understand he is well versed in the tax laws and, more so, is now very convinced that Corcoran should get the collection.

Incidentally, I have just one the great victory of my career in breaking down the State Department regarding the Communist angle associated with the art world, mostly based on phony reports sent to various congressmen by a John Birch crackpot by the name of Wheeler Williams, who has been responsible for all our problems foisted on the State Department, three presidents, by McCarthy, Deaderick and Walter. I have fought this in every instance and broke down the resistance, as you know, in connection with the exhibition held in Moscow during the summer of 1959, when all the paintings withdrawn by the and Congress were finally included in the show. I am going into a small vigilante, because my last victory, which occurred a few days ago, might open up the offer made by the Government to me early last summer, which involved the use of one-third of the Patent Building in Washington for my collection and other gifts that I am assembling from collectors, etc.. This will be a pretty tough bit of competition to the Corcoran, and will make them come across in all the details involved.

Do let me know if you want me to arrive at a specific time other than that which I specified.

Best regards,

J.W.B.

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May 17, 1962

Mr. Clifford Setliff
Paul Plantart Interiors
4615 Fifth Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Setliff:

Thank you for your letter.

An invoice for the three items is now enclosed.

Sincerely yours,

EHH:gs
enclosures

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May 9, 1962

Mr. Hermann W. Williams, Jr., Director
Corcoran Gallery of Art
Washington, D. C.

Dear Bill:

Since the exhibition at the Currier Gallery opened today I gather that all paintings, other than forwarded to Currier, were returned to the original owners.

As you may recall, I specified that I did not want my painting, "Rarape River, New Jersey", to continue on the circuit and would like to have it returned to me from the Corcoran Gallery. To date my very favorite picture has not reached me and I am getting a bit nervous about it. Would you be good enough to check and let me know. Many thanks.

Sincerely yours,

EGLob

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May 24, 1962

Mr. William Gaines
Loans Registrar
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mr. Gaines:

Thank you for your letter.

We are having UNDERSEA MOUNTAIN repaired and will send you the invoice as you requested. Thank you for your cooperation.

Sincerely yours,

EHH:age



OFFICE OF THE COLLECTOR
DEPARTMENT OF THE TREASURY, 4300
TELEPHONE 559
ADDRESS NUMBER 559
COLLECTOR OF CUSTOMS

TREASURY DEPARTMENT
BUREAU OF CUSTOMS
NEW YORK 4, N. Y.

May 18, 1962

IN REPLY REFER TO

R&D/JP/GL:fg
E. No. 10284/23 FILE

W. R. Keating & Co. Inc.

90 Broad Street,
New York 4, N. Y.

Sirs:

Reference is made to Entry No. 10284/3 of May 10 covering a shipment of two cases of books of foreign authorship, entered by you for the account of The Downtown Gallery, arrival SS Karen Maersk from Japan on May 4.

The Appraiser of Merchandise reports that the 100 copies of the work entitled, "Kasao Kuniyoshi", comprising the shipment, bear in the usual place an imprint claim of copyright, "Copyright 1954, Bigutou Shuppan-Sha, 15 Ichigaya, Nonnuracho Shinjuku - Ku, Tokyo", which may constitute a violation under Title 17 USC, 1-32 Copyright Law and Section 11.18-11.20 Customs Regulations.

If protection is claimed under the provisions of the Universal Copyright Convention, it will be necessary that you advise us of the country in which the work was first published, the nationality of the author and the domicile of the author at time of first publication.

You are directed not to dispose of any portion of the shipment not retained in customs custody, until specifically released by this office.

Sincerely yours

IRVING FISHMAN, Deputy Collector
Restricted Merchandise Division

✓cc: The Downtown Gallery
32 East 51 Street
New York, N. Y.

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May 10, 1962

Mr. Alfred Barr, Jr., Director of Collection
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

I am confirming my request for the loan of the following pictures to be included (I hope) in the exhibition of THE FIGURE, which opens at this gallery on May 21st, concurrently with your exhibition under that title - and will continue through June 15th.

Arthur Dove	THE CRITIC	1925	Collage
• • •	THE INTELLECTUAL	1925	*
Charles Sheeler	SELF PORTRAIT	1923	Conte Crayon

Needless to say, I shall be most grateful - and am very happy that your secretary stated the Doves will be available, without question, and is checking on the Sheeler.

Have a wonderful time abroad.

Best regards,

JRW:jw

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May 15, 1962

Dear Edith:

Enclosed is an additional \$50. to the \$150. I've sent you. A little at a time whittles away the total. If only we could pay off a Stuart Davis as easily!

Ah well, the rich get richer and the poor buy pictures. Regards to John.

Sincerely,

Re: Kuniyoshi

J. C. W.

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Neiman-Marcus

DALLAS 1, TEXAS

May 29, 1962

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

In line with your letter of May 17th we have been looking forward to the estimate which you advised would be sent on the 18th. Would you please see that this list is sent to us at once for we need it in order to check into this situation.

Sincerely yours,

Alice King Snavely
Alice King Snavely
Secretary to Stanley Marcus

AKS:ga

PHONE: RIVERSIDE 1-6911
CABLE: NEMARCO - DALLAS

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May 28, 1962

Miss Bertha von Hochstetler, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Hochstetler:

Much to my regret we are unable to fulfill your request for either of the two prints mentioned in your letter of May 23rd. Both of these have been out of print for many years and are therefore unavailable for delivery.

Sincerely yours,

EDM

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 11, 1962

Mrs. Stephen Millett
2845 McGill Terrace N.W.
Washington 8, D. C.

Dear Mrs. Millett:

May we ask you to please stop payment on your
check for \$350. which you mention in your note
to us?

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

18

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1962

Mr. Murray Leibsohl
St. Armands Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mr. Leibsohl:

Thank you for your letter.

While I should very much like to cooperate with you, I cannot at this time of the year guarantee that we will have available enough prints and drawings in November. There is a very comprehensive exhibition in both media on tour throughout a number of European countries, and when I checked with The Museum of Modern Art, which organised this exhibition, I was advised that the material will be out for at least a year and a half longer. Thus it depends on what we will receive between now and the fall.

If you can wait until about September, when the artists usually bring in new work, I can then inform you what we will have for exhibition. Can you write me early in September so that I can advise you promptly?

Sincerely yours,

ZOH:js

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JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

May 10, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Confirming my conversation with you of Tuesday afternoon and as referred to in your letter of May 7, you must know that I would be thrilled to be able to acquire "The Rabbi" by Hyman Bloom. When you have further information in this connection, please advise me.

It was a pleasure having an opportunity to see you and with kindest regards,
I am

Sincerely,

Jack

JS:KB

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 17, 1962

Mr. John Sweeney
Winterthur Museum
Winterthur, Delaware

Dear Mr. Sweeney:

I am making arrangements for the pickup of the Sheeler's Shaker furniture which is to be forwarded to the Shaker Community, Inc. in Hancock. This will occur on May 23rd.

I understand that you are interested in several of the items for Winterthur. Can you let me know which they are and we can put a reserve on these until we get actual final appraisal and advise you accordingly. The Shaker Community is interested in the entire collection which was originally Sheeler's idea - maintaining it as a unit, but this can be discussed at some future time.

Because the artist is incapacitated I am handling all his affairs, not as an agent, but as a friend and want to do all I can for him and naturally obtain the highest possible price under the current circumstances. I hope to hear from you shortly.

Sincerely yours,

ECH:gs

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from both seller and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Melogram 7/1
Supt

Subs to Mrs. Tomay
this afternoon
today she advised

for whom →

to pack up Sheller
^{unpublished} collection for delivery

to Hanover —

has been reported to

head



UNITED STATES INFORMATION AGENCY
WASHINGTON

May 11, 1962

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Dear Edith:

Thank you for responding so promptly to my request for original satirical drawings by Ben Shahn and Robert Osbourne. They will be part of the American contribution to the international exhibition of cartoons, caricatures, and satirical art which the Arts Council of Great Britain is organizing. The exhibition will open at the Octagon, Bath, England on June 9 as part of the Bath Festival. From July 9 to 29 it will be exhibited in London at the Royal Exchange and, thereafter, will be shown in three or four other cities in England until the end of October.

I understand that the W. R. Keating Company picked up from your Gallery:

BEN SHAHN

Swearing In. 1940. Ink. 11 1/4" x 12 1/2". \$600

Agitator. 1936. Watercolor and gouache. 30" x 22". \$4,000

ROBERT OSBOURNE

Mother Rejection. c. 1959. Black crayon. 14" x 19 1/4". \$225

Legionnaire. 1952. Watercolor and collage. 28 1/4" x 22 1/2". \$600

They are being insured for the declared values by the Arts Council of Great Britain throughout the loan period. By mid-November they should be safely returned to you.

With appreciation for your cooperation and generosity.

Sincerely,

Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

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81 Cove Street, Morris Cove,
New Haven, Conn., May 23rd, 1962.

Mrs. Faith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York, 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of May 4th. My niece and I were pleased to hear from you.

There have been two stumbling blocks in our consideration of your offer, and one is the insurance which we have at the present time at a very reasonable rate through the Museum where the paintings are stored. This insurance rate only covers the pictures while in storage, and the rate would be three times more if we take the pictures away. The packing would probably also run into quite a few more dollars than we feel we could pay at this time. Also there have been several people who have gotten in touch with us concerning the purchase of these three paintings, and we have been expecting an answer at any moment.

If these inquiries do not materialize into anything definite we would be very pleased if you would discuss the matter further with us.

Sincerely,

Vera Haberle Denner

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 15, 1962

Mr. Louis L. Rosenfield
607 Boylston Street
Boston, Massachusetts

Dear Mr. Rosenfield:

Yesterday, the bronze figure was returned to us
by Boston Track.

Thank you.

Sincerely yours,

Irene Gruber

tg

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TSENG YU-SO

1. THE REAPING STORM 1962 Densi painting 22x30 \$ 600.
2. CURTAIN CALL 1960 w/c collage 48x24 850.
3. UP TO THE SUMMIT 1962 Densi painting 24x24 500.

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May 24, 1962

Miss Dorothy G. Miller
Curator of the Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

In response to your request I am now confirming the fact that the following have been insured at the figures stipulated.

Dove	PORTRAIT OF ALFRED STIEGLITZ	\$ 7,000.
Sheeler	SELF PORTRAIT	7,000.

Both were covered under a special policy the day they arrived. The Dove is shown in a locked vitrine. I mention this because Bill Seitz wanted this attached to the wall safely and we decided that this would be the safest method.

Thank you for lending these two pictures for our exhibition.

Sincerely yours,

EDG:gs

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May 21, 1962

Mr. Richard F. Howard, Director
Birmingham Museum of Art
6th Avenue and 20th Street, North
Birmingham 3, Alabama

Dear Dick:

Many thanks for your very prompt reply.

Please don't be concerned, as we have a number of paintings by Battner which relate to the approach to which you refer. I will certainly have one available when you are ready. If you like, I can send the photograph to you before we close for the summer; otherwise, I will be seeing you in New York.

The gallery closes for the months of July and August, but I can be reached at my summer home - Eden Hill Road, Newtown, Connecticut.

Just as soon as I see daylight, I will get in touch with Helen and make a date before we close, with the hope of making another in Connecticut, where I hope you and she can spend a weekend with me in August.

Best regards,

Bob Jr.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
May 27, 1961

Dear Edith -

I hope you got back to New York safely - and that your tan hadn't worn off in the trek across the country!

My life is growing more complicated day by day with all the preparations for the opening and everything connected with it. I scarcely have a chance to think, let alone relax. I wish like the devil that I were not the perfectionist type.

Soon I will write you in greater detail about some concrete aspects of our mutual interests. For the moment, just let me say that everybody - and that includes our President - knows all about the religious background of your family, and as far as I could tell, no one could care less. So please don't be disturbed or even give it a thought. Robert Allerton, being the kind of person he is, absolved John Gregg and took whatever burden might have been felt on the part of the inhabitants of Lawai Kai upon his own shoulders. What a father he would have made!

I can't pretend that the Trustees are wildly enthusiastic about the sales gallery idea; in fact, they nixed it unanimously and without hesitation. As you know, I wasn't over-happy about that one myself. So let's consider it from the other points of view, and as I say, I will send you a concrete proposal, involving cash outlay, etc., etc. just as soon as I can tear myself away from the screaming demands of ten thousand people. In other words, I hope we can be all set to go come the autumn.

It was great seeing you, and Marjorie sends her affectionate aloha along with mine.

As ever,

BVR

Bob

EDWIN GILBERT

14 RUE HENRI BARBUSSE

Montreal May 22, 1963

Dear Dick & wife we are writing you from our 2nd
floor flat in the middle of the night as we are with
you. It all seems so far away now but you'll never
know how we adored seeing you!! God knows what
visit was much too brief but it was certainly better
than nothing. After simply saying to know what you
decided to do so for heaven's sake write back to tell all.
The Potters, whom we saw at breakfast this morning after our
return, were eager for all news (not like us said nothing)
about your contemplated change. I don't think they
had any idea why if it had seemed best that you
hadn't written for so long. He could say you
how busy you were but I believe he was a little hasty
in that quote now. He says he is working harder
we met at the Confco so we saw none of that work.
Hil's back is still troubling them. I'd had
a couple days off the last few weeks & she was again.
The piers are a great deep heat for steel beds the first
is down a great depth the bushes surrounding this summer
haven't been very good when we were up
at the lake we saw the lake apartment the other night & the
exterior black may God bless this country & all of us
if they love it, Jean has done it charmingly well. At
the moment they are deep in good shape though, just
between his clothes & a middle class paint job
which bares me to death! I have no words to say that
they were in the 1st advertisement, is still dogging
Julien about "a tuxedo" I thought class consciousness
(over)

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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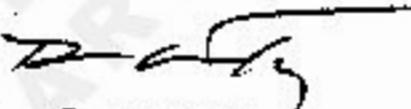
May 23, 1962

Dear Edith:

May we ask you to confirm by letter that
your insurance is covering our Dove Portrait of
Alfred Steiglitz in the amount of \$7,000.

I understand that Bill Seitz has already
spoken with you about this, but we need a letter in
our files.

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

DCM:ew

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Prentice-Hall, Inc.



Englewood Cliffs, N.J.

WINDSOR 7-1000
AREA CODE 201

May 9, 1962

The Downtown Gallery
32 East 51 Street
New York, N.Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

We would like to reproduce one or more of Ben Shahn's drawings
in a college sociology textbook by Dr. Bernard Rosenberg and
Dr. Joseph Bensman. Dr. Rosenberg is professor of sociology at
City College of New York and Dr. Bensman is with the William Esty
Advertising Company of New York City.

The book, to be published early in 1963, is a sophisticated
commentary on today's society - its development and its decomposition.
We will use just 16 illustrations, one for each chapter. These
will be paintings and drawings by well-known artists; they will be
printed separately from the text and "tipped-in" facing the
chapter openings. Some of the other artists whose work will appear
in the book are Daumier, Bosch, Breughel, Grosz, Picasso, and
Steinberg.

The authors are to bear the cost of the illustrations, in case this
would have any bearing on your fee.

The drawings we were considering by Mr. Shahn include:

Children of the Streets
Brownstone Front
Bicycle Act
Television Antenna
Te Deum
College Reunion

(these all appear in Ben Shahn: His Graphic Art)

Can you please let me know whether we might have permission to
reproduce one or more drawings, and what the fee for this would be.

HARRY SALPETER GALLERY INC.

42 EAST 57 ST. • NEW YORK 22 • MU 8-5659

May 21, 1962

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51st Street, New York

Dear Mrs. Halpert:

Some time ago you asked me whether I had any Stellas -
that is, Joe, not Frank.

I have, on consignment from the owner, a charcoal draw-
ing, Steel Worker, 23 3/4 inches high by 17½ inches wide, signed and
dated 1908. I am obliged to ask \$1200 for it.

Would you be interested?

Sincerely yours,

Harry Salpeter
Harry Salpeter

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART
21 West 53 Street, New York City 19, New York

We acknowledge receipt of \$25, for the Junior Council Benefit
Opening of RECENT PAINTING USA: THE FIGURE on Monday evening, May 21,
1962 at the Museum of Modern Art.

We are pleased to enclose your tickets, the full price of which is
tax-deductible.

This acknowledgement should be kept in your files for income tax
purposes.

The Junior Council
Benefit Committee

You did not indicate on the order form
whether or not we may use your name on
our Sponsor List. We hope very much
that you will permit us to do so.
Unless we hear from you to the contrary,
we plan to list you as follows:

MRS EDITH GREGOR HALPERT

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BUSINESS MANAGEMENT

CRESTVIEW 4-7377

Robert H. Ginter and Co.

ONE TWENTY EL CAMINO DRIVE
BEVERLY HILLS, CALIFORNIA

May 21, 1962

Downtown Gallery
32 E 51st
New York City, N.Y.

Gentlemen:

Re: O'Keeffe painting

In answer to your telegram dated May 17, 1962, please be advised the O'Keeffe painting has been received by the Previn's in good condition.

Our apologies for the delay in answering your inquiries.

Very truly yours,

ROBERT H. GINTER & CO.
Business managers for
Andre Previn.

By M. Forrington
M. Forrington

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CI 5-4833-4

JU 5-4839

LISA AND DAVID CO.
SUITE 5-H
920 CENTRAL PARK SOUTH
NEW YORK 19, N. Y.

May 11, 1962

Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

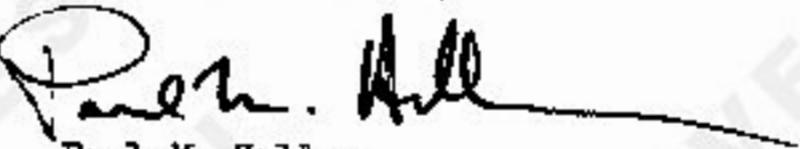
Dear Miss Halpert:

Very sorry not to have been in touch with you before but as you may imagine the process of making a film is quite hectic.

We will not need to use the Zorach sculpture since Sydney Simon and two of his fellow artists were good enough to create a piece which was uniquely suitable.

I do thank you again for the thought and cooperation you gave to our project even though we did not call upon you.

Sincerely,
LISA AND DAVID CO.



Paul M. Heller
Producer

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A.F.A.

May 21, 1962

Mr. Carl W. Haffneroff
Elmwood Station
Providence 7, Rhode Island

Dear Mr. Haffneroff:

Thank you for your letter.

Although we have quite a large collection of eagles,
there is only one which is large enough to fit in
with your requirements. A photograph of this is
enclosed, with all the pertinent data attached.
(Pardon the condition of the print, as it is the only
one available at the moment).

I hope to hear from you shortly.

Sincerely yours,

H.G.H.S.

enclosure

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purchaser is living, it can be assumed that the information
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5-10

Mess Halpert -

Thank you for sending the
Davis Photos - herewith returned.

It looks as though he is
up to his usual striking colors
& ways.

I particularly like
"Waay + Meens" + "Municipal"
and will keep them in mind -

Hope to see you next
trip —

Thanks again —

JTE

From the desk of
JULIAN EDISON

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May 28, 1962

Federal Air Conditioning Corporation
155 East 33rd Street
New York 16, New York

Dear Sir:

Your repair man was in sometime this month to check our machines and I inadvertently signed for work on 4 machines instead of 2. Will you please destroy the receipt and kindly have him come down to finish the job?

Many thanks for your cooperation.

Sincerely yours,

Irwin Greber

ig

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aff

May 28, 1962

CJW

Mrs. F. H. Detweiler
Davenport Drive
Stamford, Connecticut

Dear Mrs. Detweiler:

I am glad to give you what to the best of my knowledge are
the current market values of the paintings listed below.

Charles Sheeler DAHLIAS AND ASTERS 1912 \$ 3,000.
oil on canvas 14x20"

Charles Sheeler LANDSCAPE c.1910 1,200.
oil on panel 9 $\frac{1}{2}$ x12 $\frac{1}{2}$ "

Morton Schaumberg CHARLES SHEELER AND NINA 300.
ALLENDORF c.1906
oil on panel 3 $\frac{1}{2}$ x5 $\frac{1}{2}$ "

Sincerely yours,

ROH:sg

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TE 1-2404

TANGLEWOOD GALLERY
4 EAST 95TH ST., N.Y. 28

STOCKBRIDGE, MASS.

May 17, 1962

Dear Mrs. Halpert:

As you suggested, I am writing you to request some serigraphs and drawings by Ben Shahn on consignment to our gallery this summer.

We have been very pleased these past four years that we have been in business to work with you, and every year we have sold several prints. Many of our customers come in every summer simply for Mr. Shahn's work, and it would be a keen disappointment to us not to be able to carry it again.

We should be very pleased if you could put together a group of prints and drawings for us. I shall phone you next week, hoping to make an appointment to pick them up, and look forward to seeing you then.

Very sincerely,

Aaron Esman

Mrs. Aaron H. Esman

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, New York

POLIER, MIDONICK & ZINSSER

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3877
CABLE: POLMIDARM NEW YORK

AFA

May 22, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Re: Amendment of New York City Administrative Code
Sec. B32-126.O - New York City Council

Dear Edith:

I send you enclosed a copy of Councilman Robert A. Low's bill to exempt "sculpture" from "second-hand dealer" license requirements.

Councilman Low now informs me that he expects, in the near future, to have hearings on this bill, and that it would be best to have witnesses to appear in behalf of the amendment on "sculpture".

I presume that you will be witness, that perhaps André Emmerich will be a witness, and that Mr. William Barlow, General Counsel of the Department of Licenses of the City of New York, will favor us with his testimony. If you think of any other proper witnesses, do advise me.

Meanwhile, I am sending copies of this letter to Councilman Low, to André Emmerich, and to William Barlow, in order to advise them that we are standing by to be alerted by Councilman Low as to the time when testimony will be required in behalf of the bill.

Warmest regards.

Sincerely yours,

MILLARD L. MIDONICK

MLM:irm
Enclosure

cc: Honorable Robert A. Low
Honorable William Barlow
Mr. André Emmerich



INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION

NATIONAL COUNCIL OF THE CHURCHES OF CHRIST in the u.s.a.

475 RIVERSIDE DRIVE, NEW YORK 27, N.Y.

J. IRWIN MILLER, PRESIDENT

RIVERSIDE 9-2200

REV. ROY G. ROSS, GENERAL SECRETARY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 22, 1962

Manager
DOWNTOWN GALLERIES
32 East 51st Street
New York 22, New York

Dear Sir:

I understand that you represent the estate of Bernard Karfiol. We are interested in using on the cover of our magazine, the INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION, a one-color reproduction of Karfiol's "Mother and Child." This is the picture which is sold in a large color reproduction by the New York Graphic Society.

Can you give us permission to use the picture in this way? Our magazine goes to churches of more than forty Protestant denominations. One of its aims is to cultivate an appreciation for fine art, and we frequently use reproductions of museum paintings. We shall be glad to give what credit you wish.

Also, do you have a black and white photograph of this painting which we could use for this purpose. If so, could you lend it to us?

With appreciation for what help you can give us, I am

Yours very sincerely,

(Miss) Willian Williams
Managing Editor

IN:man

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May 11, 1962

Mr. Charles E. Buckley
Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

When we shipped the Marin Exhibition to you, we included Ramapo River, New Jersey, owned by Mrs. Edith Gregor Halpert. Mrs. Halpert has just reminded us that the painting was to be returned to her after the exhibition in the Gallery.

I would greatly appreciate your arranging to have it packed and shipped to her at the Downtown Gallery as soon as possible. I am sorry to cause you this inconvenience.

We all hope that the exhibition has met with great success in Manchester.

Sincerely yours,

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

cc: Mrs. Edith Gregor Halpert

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May 10, 1962

Mr. Norman Gaskin, Director
Art Department
University of Nebraska,
Lincoln, Nebraska

Dear Norman:

Just as I completed the copy for my catalog, I discovered that Jacob Epstein's CHRISTUS was in your exhibition, which does not close until May 18th.

As it is imperative for us to have this in our forthcoming exhibition, THE FIGURE, which opens on the 21st, I am writing to ascertain whether it is at all possible to send it Air Freight the moment your show closes? I know this is an imposition, but I feel so strongly about its inclusion that I am writing to ask this special favor.

Many thanks for your cooperation, and very best regards. Come and see us soon.

Sincerely yours,

EHH:jw

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1454 Stone Canyon Rd.
Los Angeles, Calif.

Air Mail

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May 24, 1962

Mr. Joseph Cantor
RH 2, Box 293
Carmel, Indiana

Dear Mr. Cantor:

I deeply regret that our restorer did not complete the job on the Tseng Yu-Ho until today when it was delivered in grand style. I am sure you will be pleased with what she conceived. As I mentioned she insisted on using metal rather than wood as a narrow strip from her point of view would sooner or later cause warping of the painting.

Berkley is picking up the painting tomorrow and will ship it to you promptly. I hope you and Mrs. Cantor will enjoy this very handsome example of Tseng Yu-Ho's work. I am enclosing the two catalogues of her exhibitions held here so that you may have biographical data and a detailed description of the techniques she employs in what is actually called "dai" rather than the western term collage.

I hope that when you are next in New York we will have the pleasure of seeing you again.

Sincerely yours,

KH:ge
enclosures

Copy - Carbonless

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May 29, 1962

May 29, 1962

Mr. Burton Cumming
Director of Publications
New York Graphic Society, Ltd
Greenwich, Connecticut

Dear Bert:

Thank you for your letter. Naturally I am very much flattered that the New York Graphic Society is considering a book.

For the moment I am rather involved as I am being taped by Prof. Harlan Phillips who has received a grant from the Ford Foundation and is doing a series of interviews in the art world including Stuart Davis as the artist, Lloyd Goodrich as the critic, and yours truly as the art dealer. When the taping process is completed I will receive the transcript which should have sufficient material for a book. Naturally Phillips would like to do this and furthermore, I have a tentative tie-up with Knopf. Perhaps before we close the gallery for the summer I can pull myself together sufficiently to figure out this over-all deal. Meanwhile I have set a twenty year restriction as to the use of the tape because it includes references to artists, collectors, museum personnel, etc. which may or may not be entirely flattering. Insofar as my personal life is involved, I have no secrets, but I do want to respect any confidences, for a given period. After I read the transcript - and I have refused to do so heretofore because I feel that it will make me feel self-conscious - I will know just what the situation is.

I hope to see you during the summer when I will be in Newtown for a much needed rest. Best regards.

Sincerely yours,

E.G.H:dqm

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Sears, Roebuck and Co.

Pacific Coast Administrative Offices
2650 East Olympic Boulevard
Los Angeles 54, California

The Vincent Price Collection

May 28, 1962

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Edith:

As you undoubtedly know, our New York office is handling the forwarding of the artwork which Vincent Price bought from you, per the attached. I understand that pickup will be made about next Monday on these.

We are enclosing herewith a supply of bills of sale which we request your completing and returning to us at the time you receive a check from our New York office.

We would also appreciate your forwarding to our attention any pertinent biographical information regarding the contemporary artists and some history on the actual work of the older pieces, which might not have been given to Mr. Price at the time of sale. Information sheets are enclosed for that purpose.

May we hear from you soon?

Very truly yours,

THE VINCENT PRICE COLLECTION

C. Pearson
CIP:jr
encl.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

May 10, 1962

Mrs Alice Stewart
~~Stewart Richard Gallery~~
103 Macglothes Street
San Antonio, Texas

Dear Mrs. Stewart:

I hate to be so persistent, but we are running
short of Shahn drawings, and I am writing to
ascertain whether you could return PSSD at your
earliest convenience. Also, I would like to
know how much longer you plan to retain the remain-
ing three prints.

Sincerely yours,

RHH:jw

THE MUSEUM OF MODERN ART

NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 16, 1962

Dear Edith,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,



William C. Seitz
Associate Curator

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
N.Y.C.

Enclosure: 1 loan receipt for: The Critic, Dove

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215 E. 72 never before
EGH - Mrs. Parkinson phoned
 BU 8-2898

(ptgs bot here)

Wants new insurance valuations for:

Demuth A MAN IN BLAZER 1917 w/c
now insured at \$2000

Demuth MAN AND TWO GIRLS 1912 w/c
now insured at \$600

1000

She feels these amounts are low, especially the \$600.

Letter should be sent to:



Mr. E. A. Rocks
55 Liberty Street, Rm 803
New York, N. Y.

mentioning that it is sent at her request.

5/17

63

copy to Mrs. P.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1962

Mr. Jack Gordon, Curator
Whitney Museum
22 West 54th Street
New York 19, New York

Dear Jack:

The Stuart Davis painting entitled THE PARIS BIT which you were kind enough to lend for our exhibition has just been returned to the Whitney Museum, and I want to express my deep gratitude for your cooperation in making it possible to include this painting in the Davis exhibition which as you probably heard was a tremendous success.

Will you be good enough to have this receipt signed and returned to us?

Sincerely yours,

EGR:ga
enclosure



CITY OF PHILADELPHIA

THE FREE LIBRARY OF PHILADELPHIA

LOGAN SQUARE, PHILADELPHIA 3, PA.

SL make
info

May 15, 1962

Director,
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sir:

We have been referred to you by Mr. Ben Shahn, to whom we wrote for the date (year) of his serigraph "Paterson, N.J..". This is in our collection and we should like to have the date for an exhibition catalog we are preparing.

It would be very good of you to fill out the enclosed postal and return it to us.

Thanking you in anticipation,

Sincerely,

A handwritten signature in black ink, appearing to read "D.H.L." followed by "Litchfield".

Dorothy Hale Litchfield
Head, Print & Picture Department

DHL/NA

Not to publishing informed regarding sales transaction.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

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531 Madison Avenue, New York City 21, N.Y.

14 May 1962

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York City, New York

Dear Edith:

In order to give the proper photographic credits for the paintings which I am reproducing in ART:USA:NOW, I need information regarding the names of the photographers of the following pictures of paintings which I have on hand:

Charles Sheeler: LHASA

Charles Sheeler: AMERICANA

Georgia O'Keeffe: DEER'S SKULL WITH PEDERNAL

Abraham Rattner: APRIL SHOWERS

Ben Shahn: THE PASSION OF SACCO AND VANZETTI

*Cahenius, N.Y.
for Art - Baker
Lane Coll. Baker 13-090
negative
W. H. Rainford
3969*

I need your help as soon as possible on this, and will be ever grateful for your help with this bothersome bit.

Fond blessings,

L.N.
LEE NORDNESS

P.S. All other photographs had credit lines on the back, but the above were blank.

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE - RICHMOND, VA

18 May 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry that I did not make it clear in my letter dated 8 May that our insurance company, since it covered the painting, "Undersea Mountain," with wall-to-wall, all-risk insurance, would cover the cost of the repairs.

The damage has been reported to our insurance company. An appraisal for the repairs is not necessary. As I stated in my earlier letter, please just go ahead and have the damage repaired and send us the bill. We will, in turn, forward the bill to our insurance company for payment.

Cordially,

A handwritten signature in cursive ink, appearing to read "William Gaines".
William Gaines
Loans Registrar

WG:mlp

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Please acknowledge the receipt of these paintings:

Marshall Hartley:	Painting Number 5
John Marin:	Sunset
Charles Sheeler:	<u>Bucks County Barn</u> to Juster Gallery
Joseph Stella:	Der Rosenkavalier
Joseph Stella:	Collage Number 21

5/9/62

by Margaret McKelvy, Exec. Secretary
Whitney Museum of American Art

May 17, 1962

Mrs. Lawrence K. Miller, President
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

Yesterday I received a reply from the Philadelphia Museum to my inquiry regarding the plan you suggested of having their truck continue directly to Hancock with Sheeler's Shaker furniture, and the bad news was to the effect that this would be utterly impossible as they cannot spare their men overnight. Have you any suggestion as to a stopping point where your truckmen can meet the Philadelphia truck? This would of course save considerable expense for you, but it will require pretty good stagecraft to arrange for the specific time. The objects must and will leave Philadelphia on Wednesday, May 23rd. This will give you a few days to ponder and to make the necessary arrangements. I hope you can come up with a great idea.

I cannot think of any alternative. Sheeler is in no condition to have these objects delivered to him as he is extremely emotional about it and is much too ill to be disturbed. I suppose that if you will assign a trucking company they will communicate directly with Philadelphia and have some arrangement about phoning en route to advise your company. Won't you please let me hear from you at your earliest convenience as there is very little time left? Many thanks for your cooperation.

Sincerely yours,

RDM:sg

P.S. I am planning to go up to Newtown on Sunday for a few hours to get things organized and will then let you know when my material can be picked up.

May 17, 1962

Mr. Charles Cunningham, Director
Wadsworth Atheneum
25 Atheneum Square North
Hartford 3, Connecticut

Dear Charlie:

You were very kind indeed to send me a note of thanks, and I
realize that I was mighty rude not to write to you earlier,
but as usual this gallery is a madhouse and I have been tied
up.

Now it is my turn and I want to tell you that it was one of
the most delightful weekends that I have spent in years.
You are without doubt the most gracious host, and besides
having a wonderful time I had a beautiful vacation.

I was somewhat disappointed naturally with the very small
audience, and after being advised that it was also a rather
non-sophisticated group made life very easy for myself by
making up my talk from a catalogue foreword I wrote some
years ago. Thus I thank you again and this time for your
generosity in saying a kind word about the talk.

In closing I must tell you how delighted I am with the
good news and how much I like your bride. Best regards.

Sincerely yours,

Edgar

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

May 9, 1962

~

Mrs. Edith Gregor Halpert, Director
The Downtown Gailery
32 East 51 Street
New York 22, New York

Dear Edity,

Glad we could lend you the Demuth "Sailboat."

We had a meeting last week with the insurance
adjustor who has to report to his company.

I hope to have this matter settled before I
leave here. I start in Utica July first.

Sincerely,

Edward

Edward H. Dwight
Director

EHD/tw

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May 15, 1962

Mr. Henry D. Hill
Berry-Hill Galleries
743 Fifth Avenue
New York 22, New York

Dear Mr. Hill:

Forgive me for being so dilatory in connection with the subject we discussed.

I have had some personnel problems and have been so pre-occupied that I have not had an opportunity to go into this matter further. However, if you have some free time the latter part of this week, I should very much like to show you what I had in mind. May I suggest that you "phone me at your convenience.

Sincerely yours,

ECH:jv

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Mrs. Walter B. Ford II
2000 BURL BUILDING
Detroit 26, Mich.

May 25,
1962

The Downtown Gallery Inc.,
32 East 51st Street,
New York 22, New York.

Gentlemen:

When Mrs. Ford was in New York recently she purchased from you a painting by John Marin "Autumn, 1939", and it is my understanding that you will ship the painting to her after it has been reframed.

Inasmuch as I would like to follow for the receipt of the painting here would you please write to me at the above address and let me know the date you make the shipment, the waybill number, etc., so that we can know when to expect the painting.

Yours very truly,

Mary M. Morahan
Office of Mrs. Walter B. Ford II

Please return to
To The Downtown Gallery -

Please acknowledge receipt of this painting:

Dempsey "Sailing Boat", watercolor

Signed

Edward H. Dugay
The Milwaukee Art Center

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(710)
2-47
Printed in U.S.A.

RAILWAY EXPRESS AGENCY
INCORPORATED

DISTRICT ACCOUNTING BUREAU

200 E. 42nd ST., NEW YORK 17, N.Y.

MAY 9 - 1962 - 194 -

Consignee Andee Previn Destination Beverly Hills Calif
Shipper Downtown Gallery Origin Nyc
Receipt No. 539622 Date 3/29/62 Article Art Painting
Downtown Gallery
32 East 18th Attn
Nyc

This refers to your inquiry of 4/17/62 regarding shipment referred
to above.

We are sorry that our investigation does not readily enable us to locate record of the shipment
with the information you have given us. Possibly there is a discrepancy in the description of the
shipment? If, upon rechecking, you find there was a discrepancy with respect to receipt number,
date of forwarding, name of consignee or destination, will you be good enough to show corrected
information on this letter and return it to me.

If receipt of the shipment is still not acknowledged, and you find the information previously
furnished us was correct, it is suggested you attach copy of invoice or itemized list of contents showing
values, to this letter and refer papers to our Railway Express Agent in your city for further
attention.

Yours truly,

H. J. MEISTER
H. J. MEISTER
District Accountant

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Louis I. Rosenfield
607 Boylston Street
Boston, Massachusetts

May 10, 1962

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am returning the Bronze Figure which I have had in my home on approval. Both Mrs. Rosenfield and I like the Figure very much but we have a problem. The only place where we can place this is on a commode in our living room which stands several inches above average table height. Because of the head facing down it is impossible for one to see the beauty of the face.

If this head could be remounted at a different angle so that the face would be looking upward without destroying the aesthetic value, we would purchase this.

Once again, may I express my gratitude for permitting us to have this Figure on approval.

Upon receipt of the above mentioned Figure would you please notify us.

Cordially,



Louis I. Rosenfield

LIR/emu

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subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
determined after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

appel

May 20, 1968

Mrs. Gerhard D. Stevens
4753 North Lurkin Street
Milwaukee 11, Wisconsin

Dear Mrs. Stevens:

As you requested I am listing below the current
market value of the Karl Lertoo drawings

1950 stamp 1950 1950 1950

Estimated price

1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS

May 29, 1962.

Dear Mrs. Halpert:

Do you suppose it would be possible to have on loan the two Shaker paintings of Shaker buildings? I am thinking particularly of the one owned by Mr. and Mrs. Stone whom

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May 15, 1962

Mr. Richard J. Rasmussen
Associate Professor of Art
Art Department
Whitman College
Walla-Walla, Washington

Dear Mr. Rasmussen:

Enclosed you will find a copy of our current show catalog
of Stuart Davis paintings.

Thank you for your inquiry.

Sincerely yours,

Irene Greber

ig

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Mr. Richard Block

-2-

May 10, 1962

can't I have my fun without eating it?

I am so sorry to have missed you. Please come up soon
and let's go out on a real folk art bing.

Best regards,

ECH:jw

PAUL PLANERT • INTERIORS

May 11, 1962

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The following is a list of the prints and the painting we have sold:

The Birth of Bamboo	-	Tseng Yu-Ho
Pleiades	-	Ben Shahn
The Poet	-	Ben Shahn

Thank you very much.

Sincerely yours,
Clifford Sutliff
Clifford Sutliff

Paul Planert Interiors

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May 17, 1962

Miss Lois A. Bingham, Chief,
Fine Arts Section, Exhibits Division
Information Center Service
United States Information Agency
Washington, D. C.

Dear Lois:

I presume that you have received our official consignment
invoice for the three items. If so would you be good
enough to sign and return this valuable paper so that we
can have a legal hold on the U.S. Government?

If you want biographical notes or any other material please
let me know. My very best regards.

Sincerely yours,

EGB:sg

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6168

FIRE ISLAND FIRE
JUNIPER 3-6555

REAL ESTATE
INSURANCE

May 10, 1962

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Edith:

Sorry that I didn't have this out the other day as I promised you but I wasn't feeling so well and went home early. I find that I have no current policies of yours - merely the three enclosed expired policies that I had been holding. Also the enclosed expired Certificate of Insurance of the American Casualty Co.

It's unfortunate that you feel neglected by me as I had thought that you were continuing to receive the same complete service as always. Certainly my real estate activities have had no effect on my insurance business and service to clients. Whether or not I need the business should play no part in any decisions you reach; you should be guided only by whether or not you are receiving the service and advice to which you were entitled. Actually, I've felt that I've done whatever I could these many years,

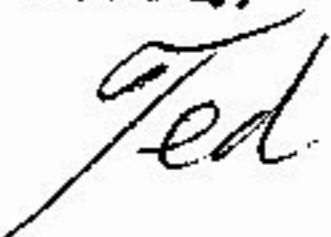
Certainly you have received large bills from me recently. Perhaps you have forgotten that effective April 1, 1957 I had your various fire insurance policies cancelled on a pro rata basis and rewritten for five years at the then-existing rates because I had advance notice of an impending general increase in rates. As a result, you, like my other clients to whom I was giving what I thought was good service, enjoyed the benefits of the lower rates for an additional five years. Of course, now the increased rates are used for the renewal policies.

As to your statement that you didn't get proper help on your accident claim, I went far beyond the usual duties of an insurance broker. Indeed, at your request, I wrote and telephoned Boston and acted almost as your secretary or attorney in handling your claim against the owner of the premises in which you were hurt.

Enough of all that, Edith - I hope that all goes well with you and I'll be waiting to hear either from you or your representative what is going to be done with the insurance.

With best regards.

Sincerely,



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STEPHEN A. STONE

180 Elgin Street
Newton Centre, Mass.
May 10, 1962

Dear Edith:

I don't often get cornered into asking for an interview with an artist, but this time I couldn't avoid it.

Rosalind Slezniak, the wife of an eminent Israeli scientist, is in New York with about twenty canvases. She is a serious, mature woman, some of whose things we saw about three years ago. Since they were not then for sale, I didn't look too intensely, but, as I recall, they were warm and individual. I don't know what the intervening years have produced.

I have explained that you neither take on new people nor deal in non-American painting, so that all that would be expected is some guidance about where in the vast maize of galleries this kind of work might find a home, if any.

I know how busy you are and so appreciate the imposition of the request. However, if you ever need a place in Israeli heaven, this will insure it.

Mrs. Slezniak will call you, mentioning my name.

I am sorry to have missed you during my last visit, but hope to remedy that soon.

*Fondly,
Steve*

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

P.S. - For my own edification, I would enjoy knowing your opinion - confidentially and at your convenience.

S. A. S.

Carl W. Haffenreffer
Elmwood Station
Providence 7, Rhode Island

17 May 1962

Mrs. Halpert
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Through the kindness of Mr. A. G. Fordyce of
Fordyce & Hamby Associates, I have learned that
you have in your gallery some metal Eagles which
might be what I am looking for.

I am looking for a Federal type Eagle, or one that
is approximately Federal type, with a wing spread
of not more than 5', and not less than 3' 6" to
mount outside on the face of a building. I would
prefer a gold leafed Eagle, although I would consider
a painted Eagle.

If you have anything that you think might suit my pur-
poses, I would appreciate your sending me full
description, and if possible, a photograph.

Yours very truly,

Carl W. Haffenreffer

CWH:MN

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May 21, 1962

Mr. David Solinger
Attorney at Law
290 Park Avenue
New York, New York

Dear David:

As you may recall, you referred your friend, William K. Jacobs, Jr. to the gallery and also, as I mentioned, subsequently he called and selected three paintings for consideration.

A day or so after these paintings were delivered by Basterman - who is and has been our "delivery service" in New York - I had a call from Mr. Jacobs, advising me that there were three holes in the Kefield, entitled CIRCUS SCENE, which he wanted to retain along with another example by this artist, entitled MAINE SHORE, both for further consideration, after returning the Marsden Hartley.

I was rather agast when he mentioned the holes. The painting was in the exhibition and was removed from the wall for delivery to him. Certainly one of us in the gallery, as well as the many clients, who call attention to a misspelling on a label, would have noticed three holes in a painting which had been hanging for three or more weeks, and the same is true on the day the picture was picked up by Basterman and carried out into the daylight by him and Bill, where any damage would be visible.

Basterman separates all his paintings with heavy cardboard and has never during these years even scratched the surface of a frame.

I have before me the receipt signed by Rosalie Allen, who probably is the Jacobs' maid. Obviously, the damage occurred in his residence, where the picture was leaned against something which had three nails projecting in a perfect rhythm.

Unfortunately, our insurance ends at the portal, and as you will note, the consignment indicates that the consignee is responsible for any loss and/or damage while the property is under his control. I am writing to ascertain what to do about this matter, and am most apologetic that I have to bother you with this case, where you made an effort to help the little woman in making a sale.

Yours very truly,

E.O.H. Jr.

P.S. Copy of my letter to Mr. Jacobs is enclosed. E.O.H.

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

UNIVERSITY OF IOWA
DEPARTMENT OF ART
IOWA CITY, IOWA

Date:

Received from:
Returned to:

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Period of loan: May 17 1962 - August 6, 1962

The following: paintings:

		Insurance Value
✓42.	Max Weber, Abstract, (Col. Mrs. Halpert) 1919	\$3000
✓43.	" " Figures, 1921	9000
✓44.	" " Two Sculpturesque Heads	6000
✓45.	" " Naked Tree	4000
✓46.	" " Russian Ballet (Col. Lowenthal)	
✓47.	" Lecture at Metropolitan Museum 1916	3500

Returned

Received in good condition

(Authorized signature)

William Beum

Exceptions or comments:

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Date May 12, 1962

Received from: THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

The following:

Max Weber oil Russian Ballet (Loewenthal)

John Marin watercolor STONINGTON, MAINE (BLODGET)

Deliver to: State University of Iowa

Signed: William Benson

BY: _____

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May 18, 1962

Mr. William Lieberman
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Lieberman:

Since I can't make it in person, I am sure you will find that John Marin will not trip en route, as I promised I wouldn't.

Therefore, will you be good enough to let him have the drawing by Charles Sheeler? I have already put it on our insurance policy.

Sincerely,

WILLIAM K. JACOBS, JR.
SIX FIFTY FOUR MADISON AVENUE
NEW YORK 21, N.Y.

May 18, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

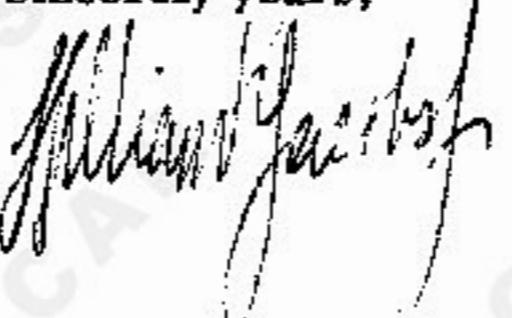
This is to acknowledge receipt of your letter of May 17th. Why you should have been greatly shocked to find there were three holes in the Karfiol CIRCUS SCENE I do not understand as I called you very shortly after the painting arrived at my home to inform you of this fact.

You state "As you realize, the painting was in perfect condition when it was hanging in the exhibition." I cannot concede this to be a fact. Actually, I know nothing of the condition of the painting while it was hanging in your gallery. As I informed you very shortly after the painting reached my home, I discovered the three holes only when I was examining the painting under very strong light ~ much stronger than anything used in your gallery.

You will note that the three holes which, as I told you, appear to have been made by nails or nail heads, are virtually in a straight line and nearly evenly spaced. It is quite probable that your trucker leaned this painting against the back of one of your other paintings where the heads of the nails holding the canvas to the frame were protruding. I suggest you examine the other two paintings I had from you on approval to see whether or not this theory might not be correct. There is nothing in my home that could possibly have caused the damage that I detected. The painting in question was very carefully handled, a light was fixed to the top and it was hung on the wall very shortly after it arrived in the apartment until the morning it was picked up. The damage was discovered while the painting was hanging on the wall.

As I told you, I am leaving for Europe on Monday, May 21st and will not be available for some six weeks thereafter.

Sincerely yours,



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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

May 9, 1962

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 9-2424

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Mr. Hamilton phoned from Washington and we arranged for a conference on May 17th at 10 A.M. at this office. He stated that he would have a director, Mr. Williams, accompany him. I would suggest that I first work with Mr. Hamilton and clarify as many points as possible. Then I would like to bring you into the conference for the remaining points which will involve questions which you alone can determine.

Let me know if this is satisfactory.

Cordially,

Fred Baum
Fred Baum
per J.M.

FB/jm

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A
MARGARET M. WATHERSTON

44 West 77th Street, New York 24, New York • ENdicot 2-5514

Conservation of Paintings

May 10, 1962

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

.....
BOY WITH DOG - American Primitive, c. 1840 (artist - Joseph Stock?), oil on canvas, unlined, 40-1/2" x 49-1/2".

Painting was recently damaged down right side and across bottom with numerous punctures, scratches and dents in canvas with loss of paint layer and ground.

If painting were of more recent date, this type of damage could be repaired with moisture and pressure on back of canvas to flatten surface and thin paper patches over punctures before filling and inpainting of surface losses. However, the canvas is too brittle and old to be restored in this manner and the painting will have to be lined.

Lining should be done with wax-resin adhesive and unprimed linen lining canvas. After restretching, losses in paint film will be filled with geseo and retouched; painting will be cleaned and surface finished with spray coats of non-yellowing synthetic resin varnish.

\$425.00

.....
FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION

JK
Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

23 May 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for the handsome photographs of "The Innkeeper and his Wife" by Erastus Field. I should like very much to borrow this pair for the exhibition if that is O.K. with you.

I have looked through the fairly extensive correspondence on Mr. and Mrs. Franklin Pearce but I don't have the photographs of the pair. At your convenience, would you send them to me. I have run across another Field subject whose name is also Pearce and I hope that some investigation this summer may turn up additional information about this portrait, yours, and ours.

Mitch reports spending a wonderful museum with you and with the director of the Modern Museum in Amsterdam who organized the show at the Seattle Fair.

I shall certainly look forward to a real folk art binge on my next round.

With best regards and looking forward to seeing you soon.

Sincerely yours,

Mary
Mary C. Black, Director
(Mrs. Richard Black)

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May 17, 1962

Miss Alice King Snavely
Secretary to Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Miss Snavely:

Thank you for your letter.

As my secretary has been away the estimate was not sent
to you previously, but will be in the mail tomorrow.

Sincerely yours,

SMB:gs

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*The Corcoran Gallery of Art
Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

May 14, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

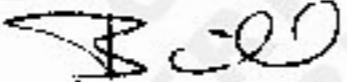
Dear Edith:

I look forward to seeing you on Thursday next, for George Hamilton has asked me to come up with him to see Mr. Baum.

The two early Sheelers and the Schamberg arrived in my office the other day and I am going to have them framed and dolled up a bit before I present them for the consideration of our accessions committee. I will have a meeting of the committee before I leave for Germany but haven't fixed a time yet as I want to have only one meeting before I leave.

Will you give us an appraisal of the paintings for our official files?

Sincerely yours,



Director

HWW:cgs

... Edith Gregor Halpert

-2-

May 13, 1960

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may be published 60 years after the date of sale.

Please be good enough to send me the information at your
earliest convenience.

Many thanks.

Sincerely yours

Bernard Heimann, Jr.

BHJr:mh

COPY

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May 15, 1962

Mr. Bernard Vogel
11 Broadway
New York, New York

Dear Mr. Vogel:

As you requested, I am enclosing the valuation for tax deduction. Also, as I advised you during our recent telephone conversation I cannot conform with your request for the reasons that I outlined, but am doing the best I can under the circumstances.

I hope this will be satisfactory.

Sincerely yours,

RGB:js
enclosure

CLASS OF SERVICE
This is a fast message
unless its deferred character is indicated by the
proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS	
DL	= Day Letter
NL	= Night Letter
LT	= International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA118 MA250

M IAA039 PO IOWA CITY IOWA 15 1146A CST

EDITH HALPERT

32 EAST 51 ST PHONE PL 33707 NYK

HAVE JUST RECEIVED OKAY FROM LOWENTHAL AM INSURING FOR \$15,000

FRANK.

State University of Iowa

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KLA304 BB565

B AHA406 (M IAA072) PO VIA AH (UNKN 32 EAST 61 ST) IOWA CITY

IOWA 15 310P CST

EDITH HALPERT, DOWN TOWN GALLERY

32 EAST 51 ST NYK

CONFIRMING SUBSTITUTION OF WEBER'S LECTURE AT METROPOLITAN

VALUE \$3,500 IN PLACE WEBER NEW YORK 1912. DEMUTH TREES INSURED

\$6,000. PLEASE INCLUDE WEBER INTERIOR WITH FIGURES 1914 IF

AT ALL POSSIBLE

FRANK

\$3,500 1912 DEMUTH TREES \$6,000 1914.

State University of Iowa

STEWART RICKARD GALLERY

108 Nacogdoches Street San Antonio 5, Texas

MLR

May 14, 1962

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The gallery has decided to buy "Inte and Molecules" and the Stuart Davis lithograph "Ivy League". I have enclosed a check for \$106.00.

The Ben Shahn drawing "Frost" will be shipped to you today via air freight. If we may, we would like to keep the Rattner "Klobin" a short while longer.

My partner Alice Stewart will be in New York the first week in June and is looking forward to meeting you at the gallery.

Thank you for your cooperation.

Sincerely yours,

Maxine Rickard

Maxine Rickard